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ABSTRACT

The elements and principles of design are taught through art experiences which are built upon pupil interest. A range of suggested activities makes it possible for teachers to plan lessons that meet the needs of each student. Each chapter includes activities appropriate for varying student ability levels. The focus of activities in grades five and six clusters about the child's home, family, friends, school, work, and play. Art activities in grades seven and eight emphasize the urban scene. Pupil response is an essential ingredient in every art lesson with open-ended activities directed toward this goal. Each of the 10 chapters in the guide presents a different art medium, including: (1) drawing and painting; (2) weaving, stitchery, and collages; (3) constructing from paper, clay, wood, and plastic; (4) stenciling and screen printing; (5) lettering, postermaking, and advertising; (6) making puppets; (7) photographing; (8) filmmaking; and (9) designing costumes. Chapter 10 explores the relationship between the arts, and chapter 11 introduces the aesthetic use of space in the environment (i.e., architecture and city design). Chapter 12 provides self-directed activities for advanced students. The illustrations include many photographs. A bibliography is appended. (SM)

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CURRICULUM BULLETIN • 1977-78 SERIES • NO. 3

# ART *for the* MIDDLE SCHOOL

BOARD OF EDUCATION OF THE CITY OF NEW YORK
DIVISION OF EDUCATIONAL PLANNING AND SUPPORT

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# FOREWORD

As one of the humanities, art has an essential place in our lives. It lends itself to the goal of human fulfillment and the fusion of human feelings and life experiences. The student's personal view of the world offers rich natural subject matter for art expression which reflects the unique perceptions, interpretations, and judgments of the student.

The wide range of activities in this curriculum guide is designed to encourage the communication of ideas and feelings. The presentation is simple and direct, specific in materials and method, but open enough to stimulate imagination and originality in expression.

ARNOLD WEBB
*Executive Director*

# ACKNOWLEDGMENTS

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Joseph Feld, Dissemination Unit, DEP&S, was responsible for the overall graphic design, calligraphy, and printing production of this publication. Lilliam Amdur and Bernard Flom edited the manuscript. Maque Arberman prepared the mechanical art.

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# INTRODUCTION

## HOW TO USE THIS BULLETIN

This bulletin contains art experiences that are built upon the pupil's interest in a wide range of school and community activities. It encourages involvement in the art of the environment. Filmmaking, photography, and printmaking are introduced as areas for experimentation. A range of suggested activities makes it possible for teachers to plan lessons that meet the needs of each student. Individual and personal interpretation on the part of teachers and pupils is suggested.

In planning areas for interpretation and scheduling time for experimentation, it is strongly suggested that each class have experiences in Drawing and Painting. In general, a minimum of one quarter of the term should be devoted to this area. Apart from this suggestion, the allotment of time is flexible so that the special interests and capacities of pupils and teachers may be explored and expanded.

Areas in art often overlap and interweave. For example, a filmmaking project may extend over a long period of time. In response to a need, the project may include costume design, designing in three dimensions, lettering, and some painting and drawing. Thus, pupils are able to experiment in various areas of the curriculum while a particular area remains central.

Many factors influence the art experience. Among the most obvious are the continuity of art instruction, programming, studio facilities, available supplies and equipment. In view of these and other variables, adapting a curriculum to the needs of the pupil becomes a task that requires an individual approach and a collective commitment to art.

We invite innovation and experimentation. We offer structure for the art experience while we avoid stricture. We invite the fullest expression of the creative talents of teachers whose personal inspiration and talent may expand experimentation, enrich experiences, modify, and humanize this curriculum.

## THE CREATIVE TEACHER

We readily accept the fact that the teacher should not impose or dictate. We accept the challenge to stimulate growth in the child's power to perceive and express.

Those who focus on the role of the teacher in promoting individual growth and in achieving good group relationships will agree that a stimulating art lesson conducted by a creative teacher is a significant psychological situation in the total educational process. Though the teacher, because of experience and knowledge, is the leader in the classroom, the relationship with pupils is not mere direction or a one-way communication. It is a challenge in which the teacher encourages each individual to think, to communicate, to solve problems, to evaluate, and to gain a sense of personal worth as well as insight into basic truths and concepts.

The art teacher offers opportunities for success to all pupils, offering guidance, stimulation, and encouragement through activities and experiences in appreciation that are regular, organized, and sequential. The art lesson is not an isolated experience. It is pertinent to human experience and to man's cultural heritage. It leads to further experimentation and continued growth.

We are concerned with those pupils who seem to have lost the creativity and spontaneity that characterize the art of the young child. These young people may be overly critical of their efforts or set impossibly high standards for themselves. We must offer them ways to success and satisfaction while we continually seek creative answers to the question: How can we guide pupils to freely express ideas and feelings in a visual and personal language?

## TIME ALLOTMENT

Instruction in visual arts is mandated in the course of study for the first eight years of full-time public day schools according to the regulations of the State Education Department, Albany, New York (New York City mandates nine years).

The minimum time allotment each week for grades 5, 6, 7, 8 is two periods, preferably organized as a double period.

## THE STRUCTURE OF A LESSON

Lesson planning is always a positive help. Planning guides the teacher to consider the following:

### Aim

What do I wish to accomplish?

### Motivation

How can I interest the child?

How can I involve the child's daily life experiences?

How can I use the child's previous art learnings?

What questions will stimulate the child to think and arrive at solutions?

What new motivation can I use each session to recharge his enthusiasm?

### Development

What demonstration, illustrative materials, or techniques will help to accomplish the aim of this lesson?

How can I guide the pupil to experiment, to test, probe, and try?

How can the pupil be stimulated to discover relationships and to make decisions that will help him attempt a solution to the problem?

### Evaluation

How has this lesson helped the child?

How can I reinforce the aim of the lesson?

How can I relate past experiences to the problem?

How can I give guidance that will lead to further experimentation?

What thought-provoking questions will enable the pupil to review and evaluate the aim of this lesson?

How can I relate learnings to past experience and stimulate future involvement in the arts?

## THE STRUCTURE OF THE CURRICULUM

The focus of activities in grades 5 and 6 clusters about the child's home, family, friends, school, work, play. Ten and twelve year olds are far more advanced. In grades 7 and 8 the young adolescent moves in a wider world. Interests and experiences expand. Art activities in these grades emphasize the urban scene.

All suggested activities may be interpreted in varied ways. However, within each broad area activities are listed in order of the challenge they offer. Simple activities come first.

Attention is directed to the activity Focus on Response, repeated in many areas of this curriculum. Although pupil response is an essential ingredient in every art lesson, we suggest open-ended activities directed to this end. Can we take the time to really listen to what pupils say? Such sessions may increase our sensitivity to, and awareness of, the problems and promises in the minds and hearts of young people.

Following each activity, an Additional Experiences section is designed to further extend the art experience. Suggestions for appreciation lesson plans follow each area in this curriculum under the heading, Added Appreciation.

The organization of this curriculum suggests that the art experience leads the pupil to gain confidence and competence in a particular medium or activity through repeated experiences, discussion, and guided evaluation. The elements and principles of design are an integral part of each experience; however, the emphasis is on expressing personal ideas and feelings. Concepts are not isolated, since we wish to avoid fragmenting the art experience into a series of exercises. For example, it may be sufficient for a pupil to combine colors that he feels go well together without examining formally the relationships of hue, intensity, and value.

Nevertheless, there are times when it may be desirable to focus on a particular design element or principle. Then, suitable experiences in the various chapters may be selected to strengthen the pupil's understanding of one or more of the following:

- the elements of design—line, space, shape and mass, texture, color (hue, intensity, value)
- the principles of design—unity, variety, repetition, rhythm, balance, emphasis, contrast

## OUR AIMS IN ART

### To Do

Grow in ability to use a wide range of art materials

Grow in competence to express ideas and emotions in a visual language

Discover satisfying and productive leisure-time activities

Experience the joy and excitement of experimentation, invention, and discovery

Develop aesthetic criteria that will guide personal choices

## To See

The unique and expressive qualities in one's own art and the art of other pupils

Quality, workmanship and design in the objects we use so that pupils become intelligently participating consumers

The evidence of man's creativity in the streets, homes, studios, cities, museums, and every aspect of the environment

## To Experience

Emotional satisfaction in creative work that reflects inner feelings and personal ideas

Art activities in range and depth so that we can note and nurture talent

## To Understand

Individual human worth as it is demonstrated by the creative expression

Man's cultural heritage through the study of art

The place of the visual arts and their relationship to all the arts

The value of art as a creative and communicative activity

## To Become

Self-respecting

Increasingly perceptive so that visual experiences will heighten all learning and enrich life

Creatively involved in individual and group art projects so that communication between

individuals and groups is strengthened

More aware of self through the exercise of the powers of creativity

Better able to solve problems in other areas by having an opportunity to make decisions and find creative solutions to the problems of art

More humane

# Drawing and Painting

## INTRODUCTION

This area utilizes the pupil's growing awareness of himself, his peers, familiar adults, and his community. It offers opportunities for success to those pupils who are visual minded and like to represent things as they see them, and to those pupils who tend to express ideas as they feel them.

The younger pupil needs experiences that will sharpen observation and, at the same time, provide for success. Children may profit from experiences that will encourage subjective, expressive, and sensory responses.

All pupils need opportunities to experiment with the materials of painting and drawing. The teacher should select, improvise, and invent activities in this area so that each pupil may have experiences in creative illustration, design, and discovery.

In all grades, drawings that picture people, places, and things precede painting these same subjects. Ideas and skills developed in the drawing lesson may be applied and expanded in painting. In addition, experiments in design painting are essential preludes to painting pictures that are about people, places, and things. It is suggested that concepts and skills be developed in two strands: *drawing with subject matter; experiments in painting.*

These two strands may then be brought together in painting experiences that guide the pupil to creatively picture people, places, and things.

The child may be led to understand that every part of the picture is "part of his design." No area of a painting or drawing is merely to be filled in. The choice of color, direction of stroke, texture, and ideas in any area affects the other areas of the work.

The endless variety of materials that can be used in drawing and painting invites the pupil to experiment and experience the excitement of innovation and discovery.

Try mixed media. Explore the qualities of paint over crayon; accent water color designs with ink. Endless combinations of media can be used to spark interest and invite experimentation.

Use swab sticks, string, cardboard strips, or sponges to apply colored inks or water colors.

Consider varying the scale in drawings and paintings by using large sheets of paper, vertical or horizontal strips, rectangles of unusual proportions. Draw or paint on wet paper, crinkled paper, wood, or cloth. Papers in various weights and textures provide additional motivation for invention.

Specific materials are suggested for each activity. These are starting points but are not intended to limit experimentation to specific materials. Try anything that works!

### Aims and Outcomes

To Enjoy

The freedom of moving crayon or brush in response to impulses and ideas

The ability to create that lies within each of us

The surprise and excitement of innovation and discovery

To Learn

To define, enclose, and explore space

To use color expressively

To use line, space, value, and texture

with knowledge and purpose

To draw and paint in an increasingly confident and competent manner

To Appreciate

The elements that make up our visual language

The drawings and paintings of students, artists, and the great masters

## Introductory Drawing Activities

### Aim

To provide initial art experiences encouraging inventiveness in drawing

### Materials

Felt-tipped markers; charcoal; crayons; chalks; pens; inks; black opaque water color; brushes; newsprint; drawing papers in various sizes, colors, and textures. Improvised tools for drawing, such as swab sticks or small wads of paper toweling (to be dipped in ink).

### Experiences

You Can Scribble
Now Find the Figure

Scribble over the entire surface of the paper.

Turn the paper around and search the scribble to discover fanciful shapes or figures.

Make the discoveries clear by darkening lines, filling in shapes, adding pattern, and/or inventing details.

Move Your Arm—Record a Rhythm

Can you sketch a rhythmic line from the top to the bottom of your paper? Sketch several of these lines.

Now, use the broad side of a crayon or a brush to build up simple shapes that suggest a head, a body, legs and arms of a figure. The direction of the original line suggests the position of the figure you sketch, (see illustration).

Do several sketches and watch the figures improve in proportion, movement, and character. Vary the size and direction of the original rhythmic lines.

Consider adding details to suggest pattern, texture, and an environment or background for the figure.

Search the figure for the action suggested. Playing baseball? Holding a sign or banner? Fishing? Running? Wrestling? Add details to make the suggested action clear.

A World of Shadows

Examine the shadow cast by your hand. Observe the way it changes as you move.

Search the room for shadows cast by people and things. Observe the stark, unstable, and ever-changing world of shadows.

Select the shadow you wish to picture. It may suggest a person or an object. It may suggest a design that does not resemble the original object.

Use broad strokes of felt-tipped marker or brush to create an image of a shadow, an interesting section of a shadow, or an imagined shadow.

Fill your paper will all kinds of shadow shapes.

### Evaluation

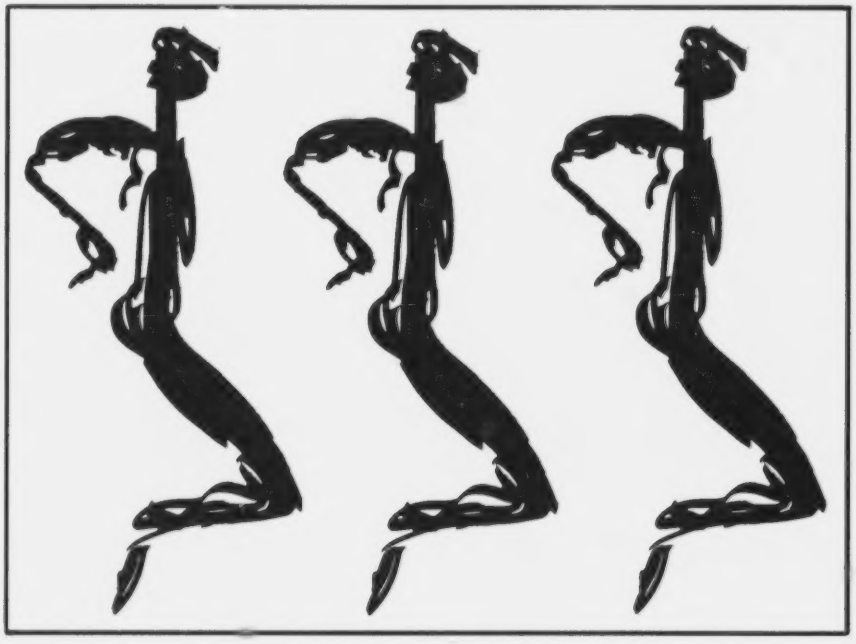
Do you feel more confident about your ability to sketch? Why?

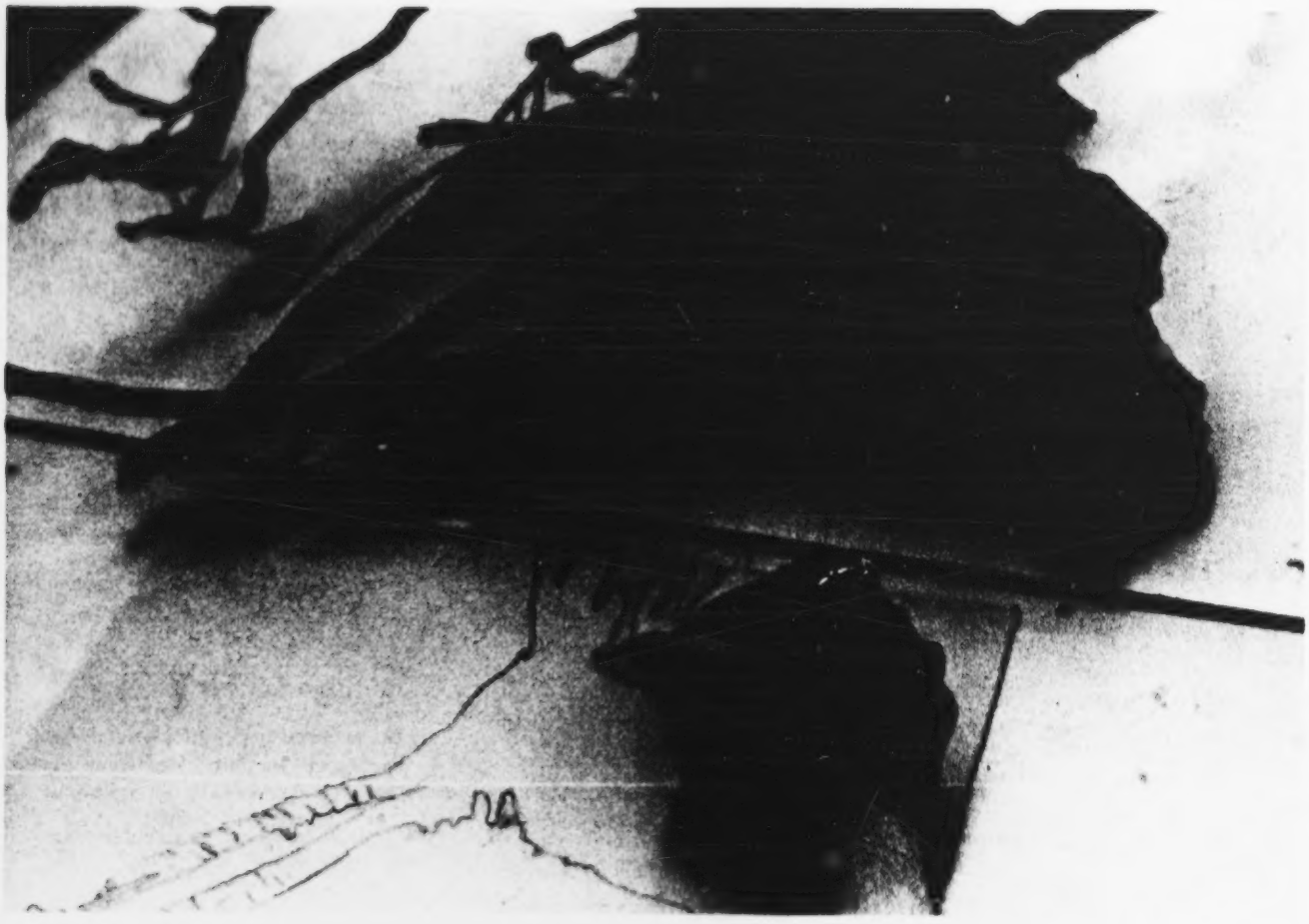
Which drawing suggests motion or action? Imaginative forms? Texture?

Where are figures or ideas suggested by a simple, bold outline?

Which drawings suggest a particular mood or emotion? Explain.

Which drawings indicate experimentation with the drawing medium. Experimentation with two or more media?





Which drawings do you like best? Why?

## Additional Experiences

Scribble your way to discovering strange beasts, mask-like faces, signs, and symbols. Pupils may exchange scribbles and search for other images.

Sketch rhythmic lines suggested by people sitting, falling, sleeping, playing. Complete the composition with broad strokes using crayon, pencil, or brush. Start a sketch book with a series of these figures.

Create compositions suggested by the shadows you observe.

Sketch various free form shapes or closed curves. Fill these outlines with fun figures.

Observe the shapes of clouds, wood grains, and other natural forms. Search these shapes for creations of your imagination.

Repeat any of the activities suggested here and draw with white chalk, paint, etc., on a black or dark color paper.

# CONTOUR DRAWING

## Aim

To develop the ability to sketch with an economy of line.

## Materials

Pen, pencil, or fine tipped felt marker; drawing paper.

## Experiences

### Natural Forms

Observe the form of any growing thing, a piece of driftwood, or a shell.

Draw the object with an unbroken line that continuously flows around the outside edges and inner forms of the object.

Remember that accurate proportion is not essential. Distortion often adds interest to a drawing.

### A Personal Object

Make an arrangement on your desk using personal objects, such as a glove, kerchief, comb, coins. Consider overlapping some of these objects.

Gaze intently at the objects as you draw. Work for a flowing line that follows the inner as well as the outer form of the objects.

Show textures and patterns.

I Like People

Have a classmate pose for a contour portrait.

Start the continuous line drawing from within the face—at nose, eye, or mouth.

Look steadily at the face as you draw. Work slowly, feeling your way.

Be aware of each detail. You may even wish to draw each hair in an eyebrow. Do you think you can?

### Evaluation

Where does a line follow outside *and* inside edges?

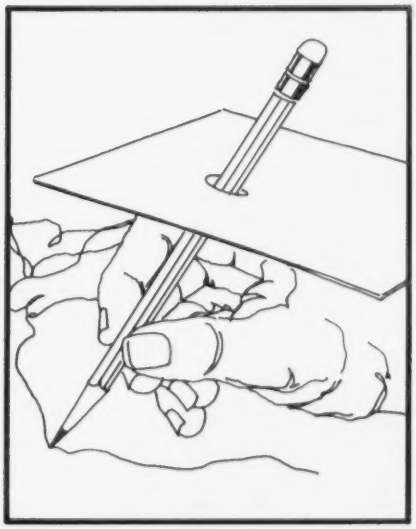
Where does the line show careful observation?

Which drawing is pleasing because proportions are natural? Proportions are exaggerated?

Why does contour drawing help us to see more clearly? How does it differ from a quick sketch?

### Additional Experiences

Add contour drawings to your sketchbook. Practice doing contour drawings of eggs and apples. Continue with drawings of people and places.



Try a drawing of a complicated object such as a bicycle, sewing machine, stove, corner of a room.

If you are right-handed, try a contour drawing with your left hand.

Do a contour drawing of your feet, with or without shoes and socks.

Push your pencil through a piece of paper so that you cannot see what you are drawing.

## GEOMETRY IN DRAWINGS

### Aim

To design with a variety of geometric shapes

### Materials

Pen, pencil or crayon, a straight edge or ruler, compass or protractor, large drawing paper.

### Experiences

Observe geometric shapes in people, objects, the room, and the city.

Review known geometric shapes. Consider polygons, circle segments, and sectors. Use these shapes to create a design.

Transparent or x-ray views and overlapping shapes may add interest to the composition.

Consider repeating some shapes and varying the sizes of these shapes.

Connect shapes with lines.

Add pattern and texture to enhance the design.

### Evaluation

Where do you see an unusual geometric shape? Can you name the shape?

Where do shapes overlap?

Where does pattern add interest to the arrangement?

Where is a shape repeated in more than one size?

### Additional Experiences

Let mathematics inspire design. Use the shapes you study as a take off point for inventive designs and illustrations.

Find geometric shapes in cubist and hard edge paintings.

Consider work by Picasso, Gris, Delauney, Kelly.

## IMAGINATIVE DRAWING

### Aim

To sketch familiar objects and develop a personal style

### Materials

Crayons; cray-pas, or paint and brush. Use paper of an unusual proportion. For Bizarre Relationships, you will also need magazines or newspapers, scissors, paste, colored construction paper.

### Experiences

Distortion

Think of the objects in a kitchen, a market, a florist shop, a toy store.

Create a composition using these ob-

Mato

jects. Change the size and shape of the objects as you work to achieve better design or to emphasize an idea.

Try to have some shapes overlap.

Use contrasting colors to make shapes stand out clearly and to emphasize important ideas.

BIZARRE RELATIONSHIPS

Cut a variety of pictures from a newspaper or magazine. These may be in color or black and white.

Arrange the cut-out illustrations in an unusual way.

Try various arrangements and relationships before pasting the parts in place.

You may show a boat sailing up the side of a building or a man climbing along the surface of an orange.

Use any drawing or painting media to unify the design; to add details and background.

Try using colored paper as a background.

## Evaluation

Where is surprise achieved through unusual size? Shape? Color?

What is meant by proportion? Scale?

Where do familiar objects look different? Humorous?

## Additional Experiences

Try sketching from a worm's eye view, or as if subjects were distorted by a camera or mirror.

Sketch portraits and figures using distortion to create bizarre personages. Try the same approach to create imaginary animals, birds, and insects.

## EXPERIMENTS IN PAINTING

### Aim

To combine and use colors that are light and bright, rich and dark, or deep and subtle

### Materials

In addition to the usual materials for painting, you may experiment by applying paint or ink with a sponge, wad of cloth, or narrow strip of cardboard.

### Experiences

EXPLORE YOUR FEELINGS

EXPERIMENT WITH COLOR

Experiment with color effects by mixing color directly on the painting surface.

Let your feelings guide your hand to create lines and areas that may hop, run, twirl, melt, and/or flow.

Work until the entire surface of the painting is designed.

If the surface of the work gets too wet, let the paint dry a bit so that you can have some control over the blending colors.

CONTINUE COLOR EXPERIMENTS

Consider starting with white and adding colors to create pastel tones.

You may start with any color and add a touch of black to create a darker hue.

Create a variety of lines, free form shapes, simple closed curves, and patterned areas as you experiment with color combinations.

Wet the paper and drop colors on the wetness. Move the paper to control the flow. When dry, this becomes the background on which you paint with new colors.

DISCOVERIES IN DESIGN

Start with any color experiment.

Search the design for a discovery. You may find monsters, flying creatures, exotic plants, faces or flowing figures.

Add details in contrasting colors to make your ideas clear.

### Evaluation

Where does the repetition of colors give unity to the composition?

Where do you see a color that is especially pleasing to you? How would you mix this color?

Where was more than one color medium used?

Which design is the most striking? The quietest? The most exciting? Which do you like the most? Why?

Where do added details make a discovery clear?

### Additional Experiences

Repeat experiments in color and design. Approach these with a fresh eye.

Apply the skills gained in design experiments to creative work that may be with or without subject matter.

Look for designs that appeal to you. They may be found in wall paper, fabrics, posters, advertisements, the work of students, the work of contemporary artists, or in many natural things.

## MOVEMENT AND RHYTHM IN PAINTING

### Aim

To understand movement and rhythm in art

### Materials

One inch brushes, opaque water colors, and newsprint paper.

### Experiences

CAPTURING MOTION

Discuss words that describe motion: exploding, hopping, jumping, oozing, and the like.

Consider the rhythm or movement that the word suggests.

Use broad strokes of color to create lines and shapes suggested by a particular movement.

Consider lines that touch, blend, overlap, and/or interweave.

Do a painting using no recognizable object to illustrate any of the following titles: Exploding Fire Cracker; Bucking Bronco; Drum Beat; Fighters; Jet Plane; Choppy Sea; Karate.

INTERPRETING RECORDED MUSIC

Follow the rhythm of recorded music with gestures in the air before you paint.

Create a painting that consists of a pattern of lines or marks suggested by the rhythm of the recording.

## Evaluation

Where do you find a movement or rhythm repeated?

Which designs suggest a slow tempo? A fast beat? A broken rhythm? An interrupted movement?

Where does a pattern of dark and light enhance the design?

Where does color contribute to a feeling of movement? Mood?

## Additional Experiences

Create a design suggested by the mood and/or movement of a favorite recording.

Interpret the movement of a dance in line and color.

# DRAWING PEOPLE, PLACES, AND THINGS

## Aim

To develop skill in drawing people and events

## Materials

White chalk for planning, pencils, cray-pas, crayons. Try papers of various textures. Try wet paper and colored chalk, or pens and ink.

## Experiences

DRAWINGS THAT TELL A STORY

Assign a topic that recalls a familiar scene or experience. Consider My Block; Fire!; I Was Afraid!; Celebration; New Building Going Up; Playground.

If using color you may consider:

Contrasting light and dark colors so that ideas stand out clearly.
Experimenting with color on color.
Repeating colors for unity.

DRAWINGS THAT CHALLENGE THE IMAGINATION

Assign a topic such as: Ten Years From Now; Other Life in Other Worlds; I Had a Dream; I Go to the Bottom of the Ocean; If I Were King.

Review the suggestions for Drawings That Tell a Story.

Consider the particular and personal view that you wish to express.

You may plan the size and placement of important ideas in white chalk or you may work directly.

As work progresses consider the following questions:

Who was there?
What were they doing?
Where did the event take place?
What *idea* can I add?
What can I use? Pattern? Texture?

Learnings considered in these lessons will enhance pictures of the world of fantasy and imagination.

## Evaluation

What story does the drawing tell?

Which work illustrates an unusual point of view?

Where does design or pattern enrich the illustration?

Where is the near and far expressed?

How was this achieved?

Where do you recognize overlapping planes?

Which drawing do you like best? Why?

## Additional Experiences

*Be a Noticer!* Make a record of the scenes you observe at home, in your school, and in your community. Consider quick pencil sketches or finished color drawings.

# PAINTING PEOPLE, PLACES, AND THINGS

## Aim

To express ideas and feelings in a painting with subject matter

## Materials

Felt-tipped marker, dark crayon, black or white painted lines may add details and emphasis to a painting.

A sponge or toothbrush may be used to splatter, to show snow, rain, smoke, or fog over a city scene, or pasted colored paper may be combined with paint. The most effective ways to mix media will be those you discover for yourself.

## Experiences

### A Still Life Arrangement

Imagine a still life of fruits, flowers, or vegetables. Release imagination by suggesting that objects be pictured in any color or size that differs from reality.

Suggest that the entire area of the paper represents the table top on which the objects are arranged.

Consider the following steps:
Draw small thumbnail pencil sketches to try various combinations. Select the best composition to enlarge. Use white chalk to pre-plan important parts of the picture on large paper
Fill the entire surface of the paper with a satisfying composition
Overlap some shapes
Paint large areas first
Pattern and contrast background areas
Add details
Add ideas

### A Personal Experience

Subjects for painting may be suggested by the life and events of school and community.

Explore ideas in drawings to motivate paintings. A section of a drawing may be enlarged and interpreted in a painting. Consider only your personal and original work.

You may wish to review the steps suggested for a still life arrangement outlined in the above lesson.

Apply learnings explored in the lesson Drawings That Tell a Story.

### An Imaginative Subject

Imagination, daydreams, and fantasy provide subjects for painting.

Wild Creatures, Weird People, Life in Space, My Day Dreams, The Supernatural, Mythology, A Melting World are among the endless subjects you may depict.

You may work directly in color, keeping in mind the design composition.

When the painting is dry, add details of pattern, texture, and emphasis. Most important, continue to add your ideas.

## Evaluation

Where does an inventive design or pattern enrich the painting?

Which painting tells a story? Suggests a mood?

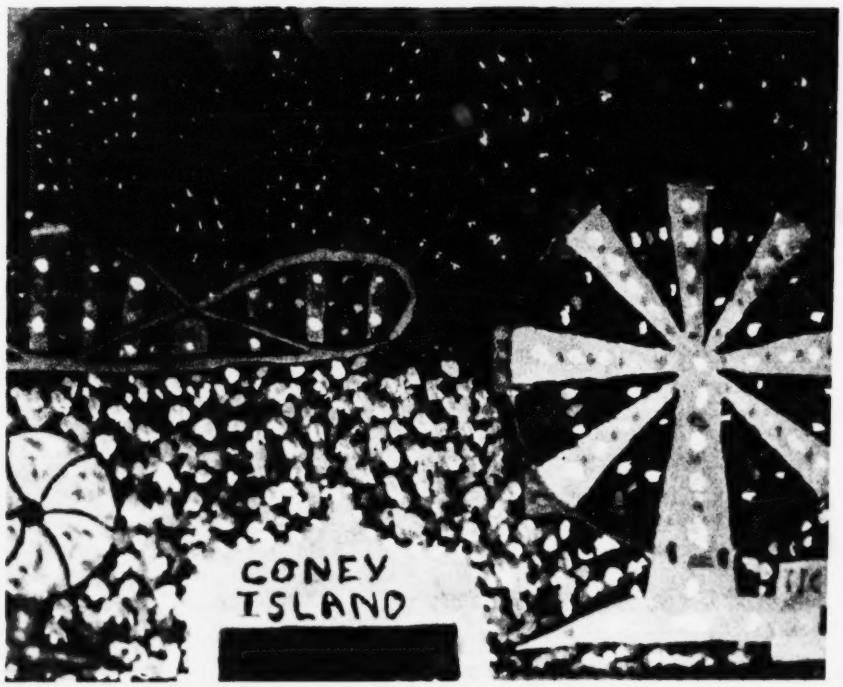
Which painting is the most fantastic? The most lifelike? The most beautiful? The most horrifying?

## Additional Experiences

The contents of your lunch bag may serve as model for a still life.

Continue painting and creating images of people, places, things, and dreams. Choose *your style*; a few bold brush strokes or a detailed study.

Create an imaginary landscape using



the same approach as still life above.

## A PLACE TO BEGIN — DRAWING

### Aim

To encourage pupils who may be unduly critical of their drawings

### Materials

Steel-nibbed pens, assorted lettering pens, inks, charcoal, brushes, swabsticks, tempera paints, crayons, felt-tipped markers, large black crayon, newsprint, tissues, assorted drawing papers, drawings and paintings by young children.

#### Think Back

View drawings of people, places, and things by young children in grades one and two. Discuss some of the characteristics of these drawings. You will find a kind of visual shorthand that expresses ideas with clarity.

Discuss the drawings you did as a child. What did you like to draw? Family, friends, boats, toys, planes, automobiles, homes, trees, animals, and pets are among the favorite subjects.

Try to think back and draw as you did when you were very young. Draw a picture about your favorite people, places, and things. Put yourself in the picture and try to fill the paper with ideas in the way that fine artists and very young children do.

#### Building Upon Doodles

Examine the cover of your notebook or the margins of your notes to discover the drawings or doodles you make when not thinking about art.

Pick up a pencil and begin to draw with no plan and little thinking. Do several small automatic drawings or doodles.

Select one of these and enlarge it. Add ideas to refine the shapes and images in your drawing.

#### Drawing With Penmanship Strokes

Experiment with the circular, spiraling strokes that were a part of every penmanship lesson. Experiment with rhythmic, circular lines that move across the paper.

After initial experiments with strokes, use this technique to sketch action figures. You may perceive that the spiraling strokes suggest three-dimensional form. Sketches may be made from memory, by "feeling" the action in your own body, or by observing fellow pupils in various action poses.

Combine several figures in a composition to illustrate baseball players, men boxing, skaters, dancers.

#### Continuous Line Drawings

Start to draw with a continuous line that wanders on the paper seeking out a way to define the figure. Try to use an unbroken line. Do not lift the drawing tool; just let the line continue in a sort of controlled scribble that describes figures. Strive for a free-flowing line that suggests ideas rather than details.

### Evaluation

Which drawings do you consider successful? Why?

Can you draw more things or draw in a more interesting way as a result of these experiments in drawing? Explain.

Which drawings illustrate beautiful line quality? Rhythm? Good relationship between the figure and background area? Action? Imagination? Fantasy? Inventive combination of drawing media? Where is three-dimensional space suggested?

### Additional Experiences

Use penmanship strokes or a continuous line to create a world of fantastic beasts, birds, and other creatures.

Try penmanship strokes or a continuous line technique using brush and ink or tempera paint. Vary the pressure on the brush and turn the brush as you make a stroke. Try a dry brush technique. After experimenting to discover the many things the brush can do, draw a landscape, figure, still-life, or other subject.

Try a penmanship design. Use a steel pen, a felt-tipped pen, or a small wad of paper toweling dipped in ink. Remember to try for a free flowing, relaxed line quality as you create a composition of curved lines, with or without subject matter.

Relax and draw. Let your pencil or felt pen wander and then prod your imagination to discover images or designs in the random line.

Try a self portrait using a continuous line. Look in a mirror as you work. A swabstick and ink may be used for drawing.

## RECORD OBSERVATIONS

### Aim

To develop skill and sensitivity in creative illustration

### Materials

Objects for still life compositions, photographs of objects in motion, objects in your pocket, projector, screen, and color slides. A variety of drawing and painting materials.

### Experiences

#### People and Objects as Shapes

Consider an urban scene as a series of rectangles. Start with rectangles in proportions suggested by city buildings, windows, doorways, trucks, etc. Add details to record your observations. *Note:* When painting a large area, consider filling in the entire shape, not just the outline. When this shape is dry or partly dry, superimpose texture and details. If using drawing materials or mixed media, consider using the broad side of crayons or chalk to lay on large areas of color, or build color on top of color for varied effects.

*or*

Try the above problem combining rectilinear and circular shapes.

*or*

Arrange a still life of fruits, vegetables, breads and rolls, toys.

Discuss the basic shapes of the objects. Look for rectangles, triangles, circles, and circle segments. Sketch these shapes and modify them to make your intention clear.

*or*

Render the human figure as a series of connected geometric shapes such as rectangles, circles. The result may suggest a mechanical man, or the geometric shapes may be modified to suggest a more naturalistic figure.

Try more than one figure in the same composition. Consider the background area.

MAGNIFICATION AND MINIATURIZATION

Select an apple, cabbage leaf, flower, seashell, metal screw, lipstick, sponge, etc., and examine it carefully. Render the small object magnified so that it fills the entire area of a large paper. Details thus enlarged take on added importance and new form.

Draw a miniature city scene—include details of the crowded city.

MOTION IN SHORTHAND

Discuss the fast-moving objects you have observed. Motion often obscures details, yet we identify objects by observing the general outline and important shapes.

Paint or draw moving objects with a few quick strokes. Use a one-inch brush and tempera paint or the broad side of a crayon to suggest the outline or shape of a speeding car, etc. You may work on newspapers so that you have enough paper on hand to experiment freely. Continue to experiment with a rapid, free stroke until you gain confidence in your ability to capture motion in a kind of visual shorthand.

SURFACES AND TEXTURES

Explore surfaces and textures with rubbings. Arrange a composition of flat objects such as combs, coins, keys, or cut paper shapes. Place a paper on top of the arrangement. Rub over the paper with the broad side of a black crayon. Press on the crayon to achieve a strong contrast and a clear contour.

Look for textures such as wood grains, bark, moldings, leaves, feathers, brick walls. Take a rubbing. If there is an embossed plaque in your school or neighborhood, get permission to take a rubbing. Search your home or neighborhood for possible rubbing materials.

### Evaluation

Consider the ideas and activities presented in this section. Which ideas suggested further experimentation? What media will you use?

Has your skill in getting your ideas down on paper increased? How? Has your ability or interest in art increased? In what way?

Evaluate the work you have accomplished in drawing and painting. Exhibit your most successful piece of work. Discuss the ideas you were trying to express and why you selected the particular work for exhibit.

### Additional Experiences

Use projected color slides as inspiration for drawings and paintings. Select a color slide of a landscape, city view, fruit stand, etc. Slides may be presented completely out of focus so that color shapes make a composition but places and objects are not identifiable. Freely draw the color shapes.

Project an out-of-focus color slide of a person or place. Sketch what you imagine you see in the blurred, projected image. Focus the slide and compare it with your interpretation. Encourage imaginative results. (Note that we did not begin with a well-focused slide because we wished to free the pupil from realistic interpretation.)

Consider making rubbings as a hobby. Be alert to suitable subjects such as engraved monuments, raised letter signs, and various textured surfaces.

## THE CONTEMPORARY GALLERY

### Aim

To explore nonrepresentational contemporary art

### Materials

Try anything that works for you.

### Experiences

LOOK AT ORIGINALS

Review the offerings at museums and galleries, and note those shows that present contemporary nonobjective art. (Attendance at a selected show may be a class assignment.)

Arrange an in-school exhibition of work by experimental artists in the community or on the school faculty.

View art reproductions when originals are not available.

Consider the materials used and probe your understanding of the work.

EXPERIMENT

In viewing contemporary nonrepresentational art, what work appealed to you? Will you experiment with minimal art, op art, hard-edge painting, or follow the ideas of another contemporary school or *avant garde* artist?

Your introduction to this "new" art may lead to the understanding that anything and everything may be material for art. The art of today offers unlimited options. Select an option and use it to experiment in drawing and painting.

### Evaluation

Discuss at least three contemporary schools of art or experimental painters. Discuss your understanding of the in-

tention of the artists. Does this art have meaning for you? Explain.

Select a particular work of nonrepresentational art and describe it specifically and exactly.

View paintings and drawings noted in this lesson and discuss the following:

What innovative materials were used?
Where were materials combined in a new and effective way?
Which work attracts you? Repels you? Why?
Where do the colors "work" especially well?

How has your understanding of nonobjective art changed in any way as a result of this experience?

## Additional Experiences

Continue to visit museums and galleries. Write a review of the exhibits you attend. Bring to art class the exhibition catalogues or other art announcements distributed at the gallery. Post these in the art room.

Bring to class and discuss reviews of art from newspapers or magazines.

Follow your personal inspiration in experiments that use the traditional materials of drawing and painting; discover new materials; use mixed media; new ways of working.

# RECONSIDER FUNDAMENTALS

## Aim

To make ideas and feelings clear in drawings and paintings

## Materials

Opaque water colors, assorted brushes, newsprint paper, container for water, sponge or cloth, white chalk are minimum needs for painting. Assorted crayons, chalk, and manila drawing paper are minimum needs for drawing.

Reproductions of fine drawings and paintings that are pertinent to the area being considered.

See additional materials suggested for drawing and painting on page 17.

### Before You Begin

The suggested experiences that follow consider planning, angles for action, near and far, overlapping, contrast, repetition of colors, and pattern. These are among the options that the pupil may consider when seeking ways to express ideas and feelings. The options have been isolated for emphasis and study; they are not isolated in the expressive work of art. These concepts may provide structure for a lesson when such review seems desirable, but they are *always* subordinate to the pupil's personal way of seeing and recording images.

## Experiences

### Planning

Planning in varying degrees is part of the painting and drawing experience. It happens when you consider the images you will make; the materials you will use; the placement, size, and arrangement of your ideas.

Design experiments require a minimum of planning. Often thinking of your intention is enough. Pre-planned outlines are generally rejected since these might set limits on inventiveness. However, drawings and paintings with a realistic approach to subject matter may require pre-planning. In the latter case it is advisable to consider the following questions:

Who will be in the picture?
What will they be doing?
Where will the action take place?
What is my most important idea? Person? Thing? Group?
How will I make this clear?

Consider using white chalk to lightly sketch the most important ideas. This plan may be altered and adapted as the work progresses. Chalk has the advantage of being easily erased and readily available. It does not generally intrude on the completed work. However, a thin water color wash, a light color crayon, or a pencil may also be used.

Recall a recent trip or experience shared by the class or some event at home or on the street. Picture this event in a drawing. Consider the questions raised in the preceding paragraph to stimulate and clarify ideas before the working period begins. Pre-plan in white chalk. Select a medium and proceed to make personal ideas and feelings clear.

Evaluate the results. Each pupil may decide how planning helped or did not help his personal expression. Pupils should understand that some artists carefully pre-plan their work and that this procedure is one of the options available to the pupil.

### Angles for Action

Consider ways to suggest action in your drawings and paintings of people. Observe the way people move. Suggest that student models take a variety of action poses. Make a series of three-minute sketches to illustrate the action. You may suggest a patterned background or patterned clothing with a few lines.

Recall the way people walking in the street appear when seen from afar. The distant view eliminates all details, and motion is suggested by the position of arms and legs. Fill a paper with tiny figures in action. A figure may be no more than a small mark with a dot to suggest the head and small strokes to indicate the motion of arms and legs.

### Near and Far

Look at photographs, drawings, and paintings of the urban scene, illustrations in textbooks and magazines, or your drawings. Find images that show some things near and others far away. Discuss how the effect of distance was achieved.

Consider the size of near objects and contrast this with the size of distant objects. Near things appear large, distant ones small. Look out of the classroom window to observe this effect.

Illustrate near and far in a drawing or painting. Let your paper represent a table top and picture the objects in your pocket on it. Remember to have some objects near and others further away.

*or*

Picture a group of young people at a meeting, in the school lunchroom, or walking to school. Some will be near and others far away.

### Overlapping

Discuss overlapping. Place your hand on a book. Can you see *all* of the book, or does your hand block or overlap part of the book? Suggest that three pupils stand and pose as though engaged in an informal conversation. Observe how figures overlap.

Make several quick sketches to illustrate overlapping. For example, a man standing in front of a building; you standing behind a box. Think of humorous situations and create cartoons to illustrate overlapping, or you may do a simple still life.

### Free Hand Perspective

Discuss parallel lines. Draw a horizontal line across the paper to indicate the horizon. Select a point on this line to represent the vanishing point. All parallel lines will seem to converge on this point. Sketch lines that converge at a selected vanishing point. Represent railroad tracks, parallel roads, or create a pattern.

*or*

Consider these receding lines as a point of departure from which to create landscapes that may be real or imaginary.

Discuss vertical lines. All such lines appear to get smaller as they recede into the distance. Consider the way in which telephone poles appear to get smaller as they go off into the distance.

Sketch a series of vertical lines that get smaller as they follow receding parallel lines.

Sketch a row of city buildings that combine vertical lines that get smaller, and lines that are in fact parallel but may be pictured as converging at a selected vanishing point on the horizon.

Add details to the buildings you have sketched.

### Contrast for Clarity

Discuss or observe the effect of writing in white chalk on a white and on black paper. When is the writing most clearly visible? Why? Observe that contrasting light and dark colors make for clarity.

Find examples of dark and light contrast in clothing, textbook illustrations, paintings, drawings, and photographs.

Consider a yellow flower against a yellow background. The lack of contrast may make the image difficult to see. Yet this may be just the effect that you or an artist will want to achieve. However, use it knowingly and when you want *clarity*, select constrasting colors or values.

Select two contrasting colors or light and dark values and use them in a design painting. Add other colors or values as the design progresses.

### Repetition of Colors

Consider repeating colors. This is sometimes called a *color echo*. Look at art reproductions or student work. Where do you see colors repeated? How does repetition give unity to the work? Do you repeat colors when you select clothing? Why? When you select furnishings for a room? Why?

Select a limited number of colors and repeat them to achieve a unified design. A painting medium is probably best.

### Pattern and Texture

Discuss patterns made by traffic on city streets. Is the pattern an orderly arrangement of vehicles? Would a random routing of traffic be possible?

Where else may you observe patterns? Consider patterns such as those made by wind and sand, or the windows on the facade of a building. Consider patterns in works of art, art reproductions, and photographs.

What is the difference between *pattern* and *texture*?

Discuss how *texture* may be translated to pattern in a drawing or painting.

Discuss patterns on the clothes you wear. Does patterned clothing appeal to you? Do you like many patterns, or some pattern and some plain?

Experiment with textures. Draw tree bark, sandpaper, thick carpet, woolly material, cobblestones, pineapple skin, hair, and other textured surfaces. Consider making a chart of different textures.

*or*

Make a quick sketch to illustrate the difference between a random arrangement of curved lines and a pattern of curved lines. Devise and sketch several small scale patterns.

*or*

Select a color medium and improvise a pattern. Consider pattern superimposed on pattern. For example, a varied pattern may be superimposed over a simple pattern of stripes.

### People and Places
### A Synthesis

Discuss the people and places that you know best. Familiar views are probably the most suitable subjects for creative illustrations in painting and drawing. Consider topics such as A Family Party; A Meeting; Shopping; Sports; Saturday Afternoon; New York; At the Supermarket; Holiday Celebration; A March; A Parade; My Block.

After deciding on the topic, consider the particular view you plan to picture. Select your medium. Questions such as the following may stimulate ideas:

Who will be in the picture?
What will they be doing?
Where will the action take place?
What season or time of day will I indicate?
What mood do I wish to suggest?
What painting and/or drawing media will I use?

Now plan the picture. Decide on what the most important ideas will be. Look at your paper and consider the size and placement of these ideas. Some pupils may make mental notes while others may wish to plan in white chalk or other medium. In either case, consider the whole area of the paper in this initial plan. Will you include action? Overlapping? Near and far?

Whatever your medium, consider laying on large areas of color or tone first. As you work, you may improvise, change, and experiment. The original plan is a guide, but never feel that it is there to set limits or that you must "keep inside the lines." At this point, you may consider using contrasting colors, blending colors, or adding black to colors or adding color to white to mix more subtle variations of color. Consider repetition of colors to achieve unity.

Consider adding pattern and texture. Use imagination. If you are working in color, consider repeating some colors and using color just because it is beautiful or expressive rather than purely realistic color. In a painting or drawing, city buildings may be pink as well as gray and the sky may be black as well as blue. Consider colors that may be subjective and personal.

### Fantasy, Dreams, and Daydreams

Apply your skills in paintings and drawings that are about the world of fantasy, your dreams, and your daydreams. You may use the options suggested in this section but, we repeat, try breaking rules, innovating, and experimenting when it leads you to a personal way of making a visual statement.

Consider topics such as Beyond the Stars; Nightmare; In a Weird Place; A Melting World; Automation; The Friendly Monsters; A Dream Returns; In the Magic Castle; Sea Adventure; My Revenge.

The imaginative use of line, color, light and dark, and texture will help give your work the desired mood.

## Evaluation

Which work appeals to you most strongly? Why?

Do you like to plan or work spontaneously? Why?

In which picture do some things appear near and others further away? How was this effect of near and far achieved?

Where do figures or objects overlap?

Point out areas of maximum contrast. Where in your drawings or paintings are lines and shapes clearest because of contrast?

Where do figures suggest action?

Where do you find an effective use of pattern in clothing? Pattern to suggest texture? To enhance a background?

Where does the imaginative use of color enhance a realistic interpretation? A nonrealistic interpretation?

Select a work that communicates a particular mood or meaning and tell about your reactions.

## Additional Experiences

Consider the problems you meet in drawing and painting. View works of art to discover ways that artists meet and solve some of the same problems that you encounter.

Try drawing or painting a still life set up of connected objects such as seashore objects, articles of clothing, articles of trade or profession (cowboy or plumber). View still life arrangements by Chardin, Juan Gris, and George Braque.

Try a landscape or marine view to show your interpretation of a storm at sea, a peaceful valley, a green forest, a tropical journey. View work by Raoul Dufy, Paul Cezanne, Giorgio de Chirico, Claude Monet, Richard Mayhew, John Constable, etc.

Do a realistic study with figures and background such as a dance studio or a

judo session. View work by Paul Gauguin, Amedeo Modigliani, Raphael Soyer, etc.

Try subject matter which is still recognizable but freely interpreted. Consider using distortion or geometric simplification and adding your personal fantasy to express feelings and ideas. Manhattan Lights, New York Billboards, Rainy City are a few of the many titles that suggest interpretation. View reproductions by Joseph Stella, John Marin, Salvador Dali, Stuart Davis, Marc Chagall.

Consider abstract paintings and drawings with or without recognizable subject matter. View reproductions by Joan Miro, Franz Kline, Hans Hofmann, Picasso, etc.

Use your drawings and paintings as well as reproductions of art works to illustrate reports in social studies, language arts, and other areas of the curriculum.

## FOCUS ON RESPONSE

### Aim

To "tune in" to the life of the child and to listen carefully to his responses

### Materials

Original drawings and/or art reproductions, materials for drawing and painting, human experience and imagination.

### Experiences

Show several reproductions of drawings or paintings when good originals are not available. For example, an urban scene by the contemporary artist Jacob Lawrence may invite response. Consider showing works by Bambois, Shahn, Pippin, Lichtenstein, Marsh, Dali, Grooms.

Encourage the child to talk about personal reactions by accepting and respecting the child's honest opinion. Listen to the child who expresses his feelings. He cannot be wrong; his feelings are his own.

Out of discussion may come clues, leads, and signs suggesting a further exchange of ideas and/or activities in drawing and painting.

A painting of specific subject matter may lead the child to draw upon his own experiences and reveal personal ideas as he relates to the artist's work. From this may come a relevant project.

Even a negative response, when explored with sensitivity, may provide the clue to a dynamic lesson.

### Evaluation

What do you think the artist wished to show? Does it recall something you have seen? Felt? Dreamed about or imagined? Explain.

Why do you think people draw and paint? What emotions do you think the artist felt when he did his work?

How do you feel when you draw? Paint?

### Additional Experiences

Talk about the paintings and drawings that you see. Let's make it a habit to listen to each other.

## SUGGESTED ASSIGNMENTS

Keep a sketch book. Display sketches to share ideas.

Collect original drawings.
Exchange work with classmates and teachers.

Collect reproductions of paintings and drawings.
Look for these in newspapers, magazines, and art shops.

View reproductions of works of art. Beautifully illustrated art books may be available in your school or community library.

Experience the "real thing". View originals at community exhibitions, local galleries, museums, in homes, and artists' studios.

Experiment: Use any non-art medium to create a design. Make a mark with a berry, beet juice, or a leaf. Try dust, chocolate, dye, shoe polish, or anything you can find. Instead of a paint brush, use finger, feather, cotton, stick, or whatever.

### Produce an Art Book

Design a book and illustrate it with your drawings. It may be a book of original poetry or the work of a favorite poet. Consider a book of colors and color shapes where colors are the characters. Such a book may be without words and have brief captions.

Do portraits of yourself, your friends, your family, or favorite people. Collect them in an album or folder.

## ADDED APPRECIATION

The arts reflect our culture and give visual expression to men's minds and experiences. An appreciation of art leads to a sensitive understanding of culture and a humane understanding of our heritage. Art has been produced in all ages, in all places, and by all people.

The black artist in America presents a moving, perceptive, and powerful statement. View the work of Joshua Johnston, Henry Tanner, Horace Pippin, Ernest Crichlow, Norman Lewis, Jacob Lawrence, and many others, and realize how man finds himself in art.

View the imaginary jungles of Henri Rousseau, the world of Marc Chagall, the arrangements of George Braque, the landscapes of Corot, the outdoor world of Winslow Homer, the sun-filled places of Van Gogh, the faces of black Americans in the collages of Romare Beardon, and the streets of Old San Juan, Puerto Rico, in the paintings of Manuel Hernandez Acevedo. Art opens doors to aesthetic experience.

View the abstract art of Miro, Kandinsky, Mondrian, Jackson Pollack, Paul Klee, Willem De Kooning, Hans Arp, and Josef Albers. Explore op art, pop art, and abstract expressionism. Become familiar with the work of contemporary artists who create Environments, Happenings, Assemblages, Multiple Images, Minimal Art, Super Realistic Art, and explore the frontiers of art in experiments that continually reveal the many faces of art.

Investigate the work of contemporary Puerto Rican painters, such as Rafael Tufino and Luis Hernandez-Cruz. Invite pupils to make comparisons and contrasts as they view paintings and drawings by Goya, Rembrandt, Daumier, Matisse, Degas, and Picasso. Select examples from the countless number of artists whose drawings and paintings may communicate with pupils. Use every avenue to reach children through the many offerings made by artists through the ages.

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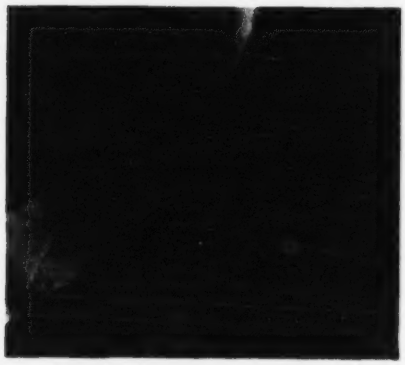
# Designing in Two Dimensions



## INTRODUCTION

This area challenges the pupil to become more inventive, resourceful, and discriminating; to learn more about color, shape, size, and texture. It suggests experiences that range from the experimental use of materials to the purposeful designing of a useful article.

The pupil is motivated and stimulated by opportunities to work in new and different materials, and has an opportunity to apply learnings gained in painting and drawing experiments. Arranging and rearranging the elements of a design affords the pupil an opportunity to create with flexibility and to select the best arrangement before making the design permanent.

Start a class "treasure box". Encourage pupils to collect a variety of items such as: bits and pieces of fabrics, trimmings, yarn, lace, cellophane, buttons, pins, feathers, etc.

For weaving and stitchery try yarn, string, cord, strips of felt and cloth, twisted cellophane, reeds and grasses, twigs, plastic strips, straws, and shapes. Dixie mesh, crinoline, and other loosely woven fabrics are desirable for backgrounds.

### Aims and Outcomes

To Enjoy

Experiencing the satisfaction and self esteem that comes with creative effort
Discovering a craft that may lead to a leisure time activity
Using and/or wearing an article that can be proudly described as "an original"

To Learn

To become increasingly imaginative and inventive in designing with familiar or novel materials
To apply basic concepts of good design
To use simple techniques in weaving, knotting, and stitchery
To design and complete a useful article

To Appreciate

Good design and originality in the work of contemporary craftsmen
The crafts of other cultures
Quality and workmanship in everyday articles
The wide range of materials and design approaches that add interest and excitement to the things we make and buy
How material and function often dictate the form of the object

Inform parents and faculty that art classes have a need for a variety of scrap materials. Cloth, trimmings, leather scraps, plastic parts, metal springs, bits of wire, and old watches are a few of the items that may be collected.

## COLLAGES IN YOUR TREASURE BOX

### Aim

To explore composition, color, texture and pattern

### Materials

Colored paper, feathers, fabrics, foil, buttons, yarn, trimmings and tissue papers, newspapers, magazines, corrugated cardboard, cut-up egg cartons, eggshells, etc.

Scissors and white all-purpose glue.

Try using white all-purpose glue mixed with water and brush it over the surface to impart a hard gloss to a collage.

## Experiences

### Abstraction in Collage

Select colored papers and/or cutouts from magazines. Look for colors that go well together, and variety in texture and pattern.

Cut or tear papers into varied shapes. As you work consider the following:

Will shapes vary in size? Overlap?
Will some shapes be repeated?
Will colors be repeated? Contrasted?

Arrange parts on a background paper that may be white or colored. Background shapes may be considered as part of the design or the background may be completely covered.

As the arrangement progresses, remove parts and consider the effect. Use only those parts that contribute to the effectiveness of the design.

Try several arrangements *before* pasting the parts in place.

### A Portrait in Collage

Arrange buttons, cord, yarn, cut paper, and/or fabrics on a background paper, or light cardboard.

Shift materials and watch the change in expression of the face you are creating.

Review the design learnings of the previous lesson.

Decide on the best placement for each part and then glue all parts in place.

### A Collage Portrait Without a Face

A self portrait may have no face but, nevertheless, express you. Select cutouts from magazines, pieces of cloth, and small objects to illustrate your interests and concerns. Select colors that express your mood.

Cut shapes to suit your design and arrange them on a background paper. Be selective!

When you are satisfied that the image you have created is really about *you*, paste the parts in place.

### A Container in Collage

Select a box, bottle, can, or carton and cover it with cutout shapes or illustrations.

Consider limiting your cut shapes to a single theme such as sports or smiles. Or you may use only abstract shapes so that color and design make a container beautiful.

You may finish the container with shellac or varnish.

## Evaluation

Where have unusual materials been used?

Where do individual parts seem to disappear and merge into a unified design or portrait?

Where do you find color repeated? Contrasted? Especially eye catching?

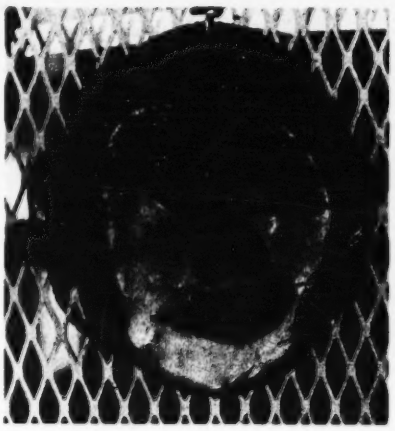
Where do you observe evidence of good craftsmanship in the cutting and pasting of the various parts?

## Additional Experiences

Use collage to decorate several boxes. Stack them; try different combinations until you find the best arrangement.

Cut and paste to create a cartoon. Words cut from newspapers may be used with cutout images.

Collect labels, candy wrappers, foil, cellophane, used tickets, public announcements, and programs.



Arrange a collage to comment on your life, community, values, or to just look good (through choosing colors and shapes in fine arrangements).

Try a collage made with felt and yarn.

Look for accidental collages. They may be found on city walls where signs have been torn, pasted, and repasted.

A group may cooperate. Empty pockets or pocketbooks and combine wrappers, papers, buttons, foil, etc., in one large collage. Compose a title for this project.

## IMPROVISE WITH WEAVING AND KNOTTING

### Aim

To develop skill in weaving and knotting

### Materials

Be a string collector! Unravel discarded hand knitted garments. Wash the yarn and wind it on an improvised spool to dry. Save odd beads, bolts, and the metal tabs found on canned drinks.

Looms, sticks, heavy cardboard, yarn, string, burlap, needles.

### Experiences

WEAVING ON BURLAP

Select a piece of burlap (about 9x12 inches), and yarn in contrasting colors.

Pull threads from burlap at varying intervals.

Use a blunt needle and the yarn to reweave the open spaces created where the original threads were pulled.

Experiment to find ways to group or knot threads and create varied textures.

Fringe edges. Consider possible uses as a place mat or hanging.

WEAVING ON STICKS

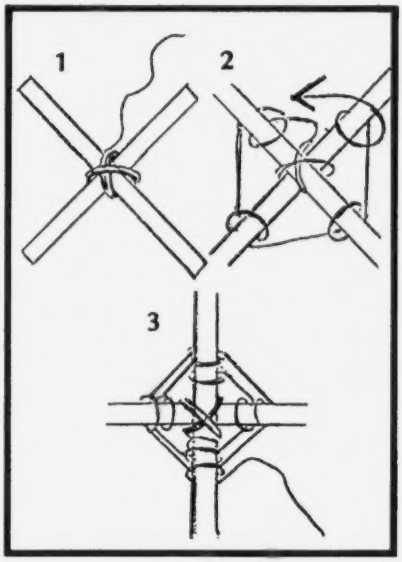
You will need two sticks. These may be twigs, tongue depressors, or pop sticks. Try tightly rolled and glued construction paper if sticks are not available.

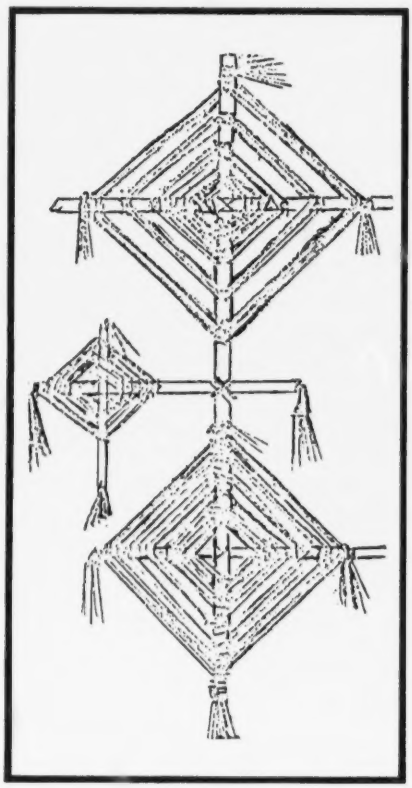
Place sticks at right angles and tie securely in place.

Wrap yarn or colored cord around sticks as in diagram.

Consider arrangement of colors, spaces and openings.

Trim with loops for hanging tassels.



LOOMS FOR WEAVING

Ready made looms may be used or the pupil may construct simple cardboard or frame looms. See illustrations.

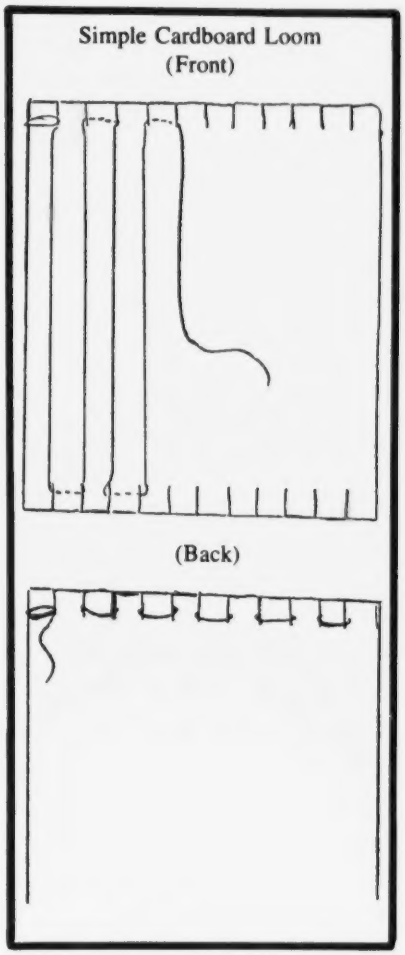
Decide on the article to be made; belt, bag, mat, emblem, or hanging.

Thread the loom in the desired proportions.

Improvise the design as you weave or plan the design in advance.

Experiment with color, texture, and a variety of weaving stitches to discover the possibilities and limitations of the process and the materials.

Finish off the article so that it will be a decorative or practical object reflecting good craftsmanship and inventive design.

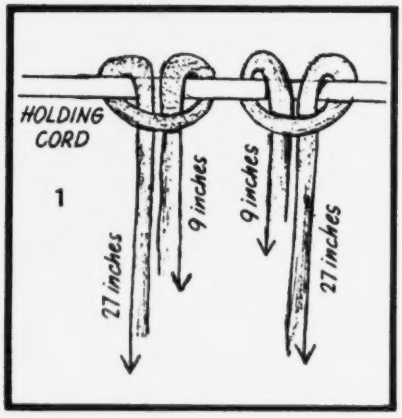


MACRAME — CREATIVE KNOTTING

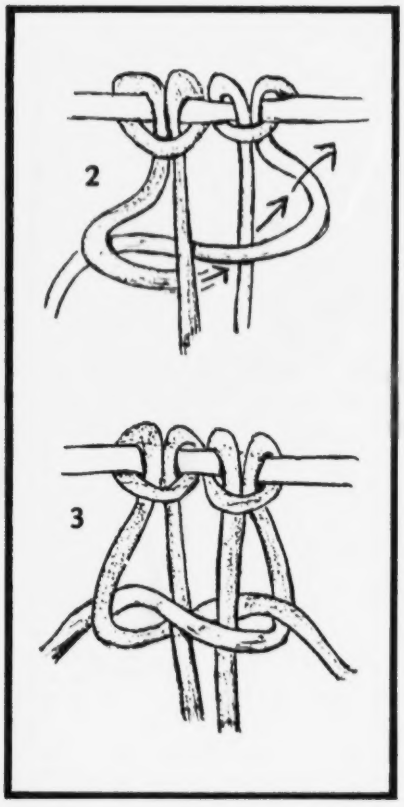
Cut a strand of twine about 9 inches long for a holding cord.

Cut two strands 36 inches long and fold each strand so that one end is 9 inches long and the other is 27 inches long.

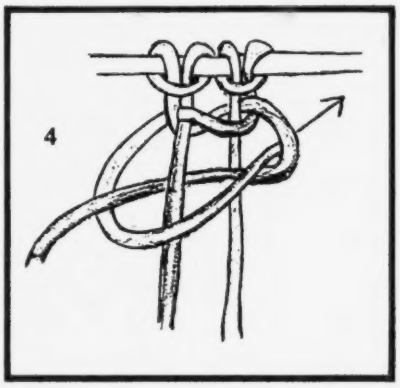
Loop the long strands over the holding cord. See diagram 1.




Continue with the *half knot* shown in diagrams 2 and 3. As the work spirals, turn the knotting cords.




Continue to experiment with the *square knot*. This is a combination of the *half knot* and the knot illustrated in diagram 4.




Use the small experimental knotted pieces to create soft jewelry.

Twine may be dyed various colors. Yarn, beads, metal washers, and cloth may be incorporated into knotted design.

Knots may be spaced at varying intervals for a creative approach to the art of macrame.

Use the square knot to make a belt. An experimental piece in the heavy twine will enable you to determine the length required. The long strands should be about 4 times the length of the inner strands. Be generous in your measurements, since it is difficult to add twine when strands prove too short.

### Evaluation

Which designs are most attractive in color? Texture? Detail?

Where do you recognize good craftsmanship?

Where do you observe good use of color? Unusual material? Inventive design?

Which of the woven or decorative objects is your favorite? Why?

To what future use may you put the skills developed in this activity?

### Additional Experiences

Look for interesting weaves in fashion fabrics.

Visit museums. The Cooper-Hewitt Museum of Decorative Arts and Design has a collection that will inspire young weavers.

Consider original woven or knotted designs for fringes, trimmings, soft jewelry, key holders, pockets and patches.

Use macrame and weaving to create a three-dimensional sculpture that may be suspended in space.

## PAINTING WITH A NEEDLE — STITCHERY

### Aim

To teach basic stitches

### Materials

Mount cloth for stitchery on a discarded picture frame or on stretcher strips. Dixie mesh, burlap, crochet hook, needles, yarn and trimmings.

Discover material such as fishing line. Shells, straws, plastic strips, beads, sequins, or pipe cleaners add interest and texture.

### Experiences

LEARN A STITCH

Select a piece of dixie mesh or burlap; yarns in appropriate colors.

Experiment by creating stitches. Consider varying the size and direction of simple stitches.

Learn a stitch: running, cross, couching, chain. See diagram. Continue to invent variations of these basic stitches. You may vary the size and change the direction of the basic stitches.

Consider color effects as you design a modern sampler.

STITCH A PICTURE

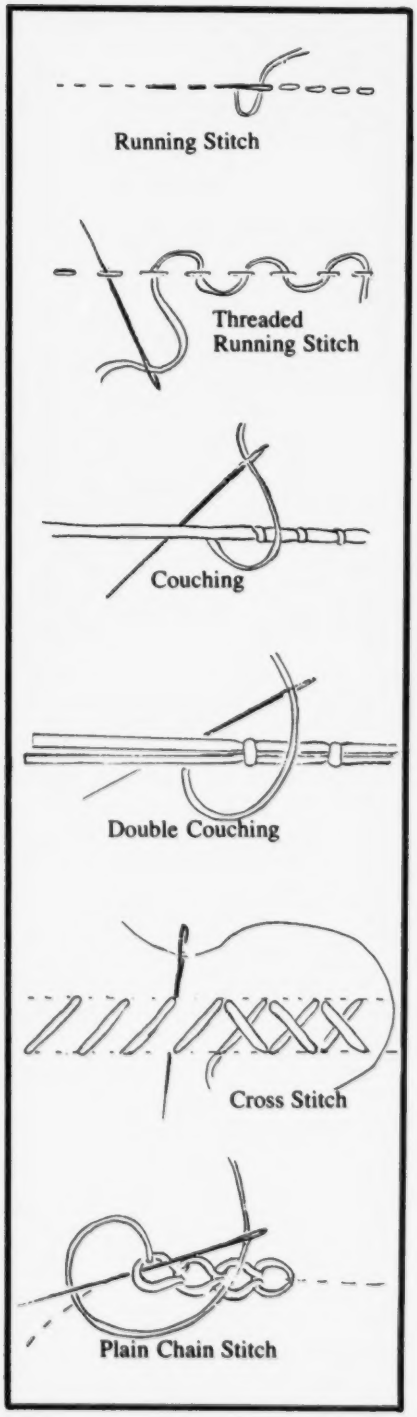
Draw a person, animal, place, or thing. Leave out details.

Sketch your design on burlap or dixie mesh.

Stitch a picture. Improvise details as you work. Create texture with over-

lapping stitches and looped yarn.

Add ball fringe, braids, felt shapes, and ideas to complete the design. Some shapes may be attached with white all purpose glue and enhanced with stitchery.



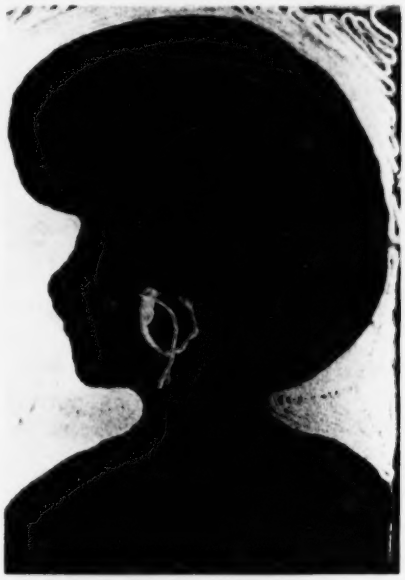

## Evaluation

Can you find variations of the running stitch? Couching stitch? Chain stitch?

Where do you see an inventive series of stitches?

Which designs show good craftsmanship?

Select an outstanding piece of stitchery. Talk about it in terms of design, color, texture.



## Additional Experiences

Look for fashions, old and new, that have stitchery details.

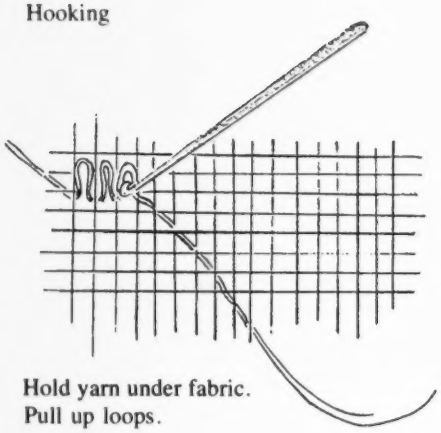
Consider adding a custom touch to your wardrobe with stitchery.

Learn a new stitch by talking with craftsmen, relatives, or other people who enjoy doing embroidery.

Use bold, contemporary stitchery to create a banner for your home or club. Use felt and fabric shapes to contrast with the stitched areas. Incorporate fake jewels and real ideas.

Try hooking. You will need a small piece of burlap, yarn, and a crochet hook. A simple technique is shown in the diagram. When piece is complete, coat the reverse side with adhesive to hold loops in place.

Hooking



Hold yarn under fabric.
Pull up loops.

## TREASURES IN TEXTURES

### Aim

To explore texture and to build upon previous design experience

### Materials

Combine the materials suggested for the previous experiences in Designing in Two Dimensions.

### Experiences

DESIGNING A TEXTURED PANEL

Collect cloth, yarn, fibers and felt. Add various papers and patterns to the collection.

Design a textured panel. Weaving, knotting, and stitchery (discussed on pp. 25 to 27) may be combined in the panel. As you improvise textures, you may consider creating openings so that light, shadow, and open spaces become part of the design.

Consider incorporating small objects such as metal screening, weeds or wooden picnic spoons for added interest and texture.

CREATIVE KNITTING

Consider knitting as a creative experience. Although knit one and pearl two are traditional, you can improvise stitches to create varied textural effects. Smaller and larger loops, designed spaces and holes are among the variations you may explore.

Try knitting with cord, adding beads, rubber bands, or other found objects to the design. Use imagination and avoid patterns.

Knitting, knotting, weaving, and *your* ideas may be combined to create a textured panel or hanging.

Consider small pieces of creative knitting for use as "soft jewelry."

### Evaluation

Where do you find a texture that creates deep shadows?

Where do you find contrasting smooth and rough textures?

Which experiments show a particularly inventive way of handling materials?

Where do openings or transparent areas contrast with heavily textured areas?

Where do you see evidence of good craftsmanship?

### Additional Experiences

Consider a cooperative project in which small textured panels made by individual pupils are arranged and then sewed together to make a large panel for a public place in the school or community.

Create a banner that combines a collage in fabrics, felt, and trimmings with woven, knitted, or knotted textures. Banners are beautiful and may be used to advertise your school, or your club, advocate a cause, deliver a message, celebrate your city or community.

Several pupils may cooperate to create a massive banner.

Consider a miniature banner that you may wear or carry.

## EXPERIMENT WITH DYE

### Aim

To experiment with color and design and to acquire skill in tie dying and batik



### Materials

Dye, container for dye, rubber gloves, aprons, fabrics in solid white or other unpatterned light colors, faded clothes to be rejuvinated, wax crayons, wax paper, newspapers, iron.

### Experiences

TRY TIE DYE

You will need a piece of cotton or silk cloth about the size of a large handkerchief. Tie the cloth into knots, or fold the cloth and tie the folds firmly in place with cord, or sew various seams of several thicknesses in the cloth. *Note:* The cloth inside of the knots, etc., will remain dry or partly dry when the fabric is immersed in the dye bath.

Prepare dye according to the directions on the package. Dip the fabric into the dye bath, remove from the dye bath, wring dry, and then allow the tie dyed piece to dry.

Remove, seams, etc., from the dry fabric. This experimental piece may suggest ways to continue your experiments. You may create random color effects, or design patterns. Accidental effects will add interest to all designs.

BATIK

Consider the following simplified procedure for batik.

Arrange wax crayon shavings on white cotton cloth. The crayon color will become part of the design.

Cover the fabric and crayon shavings with waxed paper.

Iron over the waxed paper so that the crayon melts and impregnates the cloth.

Crinkle the cloth and place it in the dye bath. As the cloth is crinkled, cracks are made in the waxed surface. Dye penetrates the cracks.

When the cloth is dry, place it between layers of newspaper and iron. Continue ironing, using fresh layers of newspaper as needed, until the wax is removed. The trace of wax that remains is characteristic of batik.

*Note:* True batik is made by applying melted wax to cloth and immersing the cloth in a cold dyebath. See Stephen Russ, *Fabric Printing By Hand* (New York: Watson-Guptill, 1964).

DESIGNS TO WEAR

Design a "fun" shirt, scarf, or blouse. For your first attempts, use an article of clothing that is worn rather than a new article. Create your own patterns with tie dye and/or batik.

### Evaluation

Where does pattern appear controlled? Accidental?

Where are contrasting colors used?

Which color effects do you like? Why?

Explain how individual designs were produced. Which of these methods of tie dying or batik will you use in future experiments?

## FOCUS ON RESPONSE

### Aim

To sharpen visual perception

### Experiences

You may recall an adventure of Sherlock Holmes, or the work of another detective, in which a slight visual clue led to the solution of a mystery.

You may recall a personal experience in which your power of observation led to an exciting "find" or discovery.

Present used fabrics, old or new shoes, sneakers, other items of clothing, used or antique objects. What *story* does a given object suggest?

Examine your own notebook for visual clues to your personality and purpose.

*or*

Pick up the notebook of an unidentified classmate and guess at the personality of the owner.

Out of discussion may come leads and signs that demonstrate the value of sharpened visual perception.

Collect materials to suggest an idea such as decay, joy, pollution, pain, old age, or youth. Or, you may collect materials to suggest a stage or TV personality; to suggest yourself. Combine these materials in an abstract design.

Exhibit the designs, and again search for clues to the ideas or personalities suggested.

### Evaluation

Is outward appearance important? Explain.

"Seeing is a powerful way of learning." Explain and illustrate this statement.

### Additional Experiences

Your eyes are powerful tools for learning, discovering, enjoying. Wherever you go, look for collectables, spots of beauty, the unusual, the amazing, and that which interests *you*. Share some of your finds with classmates.

## SUGGESTED ASSIGNMENTS

### Designing In Two Dimensions

Do research in the area of weaving and/or stitchery. Your report may be a decorative and/or useful object that incorporates the results of research.

Use graph paper and crayon to make a replica of an early American sampler. Change the dates and other information to reflect your ideas.

Investigate the art of knotting practiced by sailors of yesteryear. Make a small, handknotted article as part of your report.

Start a class collection of hand woven or stitched articles. Mexico, Israel, Nigeria, and the Scandanavian countries are among the many places where notable examples are produced. Label this collection.

Examine reproductions of the flags of the nations of the world. View these flags as design. Select a flag that is not familiar to you, and report on the meaning of the symbols in that flag. Design a flag for a new nation.

What is heraldry? After doing some research to answer this question, design a personal coat of arms.

Be a string saver. Use this material to weave and knot accessories.

## ADDED APPRECIATION

Artists have found collage a medium for personal expression. Picasso, Arthur Dove, Estaban Vicente, Anne Ryan, Kurt Schwitters, and Romare Beardon are among those who have employed *papier collé* or collage. Noticing the inventiveness of the artist may add to your enjoyment of art.

The variety of materials available to the artist is well illustrated in contemporary art. All materials are possible. Fine examples are often exhibited at the Museum of Contemporary Crafts, 29 West 53rd St., New York City, and the Cooper-Hewitt Museum of Design, 9 East 90th St., New York. Watch for special exhibitions in galleries and museums.

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# Designing in Three Dimensions

## INTRODUCTION

This area offers the pupil an opportunity to construct with a stimulating variety of materials. Experiments include shaping and joining paper forms, constructing with wood and plastics, modeling with clay.

As the pupil explores the physical characteristics of each material, ways are discovered to shape and fasten forms, and to combine them in a manner appropriate to the material as well as to its purpose. The elements of art: line, form, color and texture, become increasingly clear.

The materials for three-dimensional constructions provide motivation for experimentation. The activities have the excitement of the unfamiliar, while the pupil readily accepts the usefulness and the aesthetic value of the objects created.

Use papers, cardboards, wood and metal pieces, scrap plastic, small boxes, pins, scissors, fasteners, clips, staples, adhesives, and all color media.

For modeling, try ceramic clay, papier-mâché, starched fabrics, simple tools, glazes, brushes, and kiln.

Collect small found objects to be combined in a personal and inventive way. Viewing familiar forms from an unusual point of view may uncover new art materials. City streets can yield castoffs, found objects, and scrap materials that may be used for art.

### Aims and Outcomes

To Enjoy

Manipulating materials that penetrate and enclose space
Creating objects of practical as well as aesthetic value
Experiencing the satisfaction and feeling of accomplishment that comes upon mastery of a new task

To Learn

To consider form, color and proportion in relation to purpose
To judge the characteristics and possibilities inherent in materials such as paper, wood, plastic, clay
To combine, join and fasten material to create forms in three dimensions

To Appreciate

Crafts as a means of self expression
Form by observing mass, texture, space and changing patterns of light and shadow in examples of sculpture
Form through personal involvement with materials and processes

## CONSTRUCTING WITH PAPER

### Aim

To devise methods of shaping and joining paper forms

### Materials

Egg cartons, boxes, cardboard cylinders, corrugated paper, construction paper, oaktag, transparent papers, foil, feathers, ribbons and trimmings.

### Experiences

Abstract Sculpture
an Experiment
in Three Dimensions

Consider ways to change a piece of paper from a two-dimensional shape to a three-dimensional form. For example: pleating, crushing, folding, curling, rolling, and scoring.

Try scoring paper along a curve, and folding along the scored line.

Discover ways to make the paper forms stand securely.

Create two or more forms and consider ways to join these forms without using glue or fasteners. Try slitting, weaving, or overlapping paper shapes. A paper "nail" may be made by tightly rolling a triangle of paper. Insert the "nail" and fold it into papers to be joined so that it holds paper securely.

View the forms from all sides, turning the piece as you work. Consider varying shapes, repeating shapes, creating openings or windows. Pierce or slit surface to create texture and patterns of dark and light.

### Triangular Prisms Cubes and Constructions

Cut construction paper or oaktag into strips about 6 inches long and 1 inch wide. You will need about 24 strips to start the experiment. A paper cutter is helpful.

Make a sharp, lengthwise fold in each strip. These will be the beams or modules of your construction.

Pin the paper beams in place to create triangular prisms, cubes, towers, or fanciful forms. When satisfied with the arrangement, glue the parts in place and remove pins.

Cellophane, tissue, or foil paper may add color and interest to the arrangement.

### Party Hats and Decorations

Devise party hats and decorations. The learnings considered in the two previous lessons may spark invention.

### Make a Piñata

In Puerto Rico, as well as other Spanish speaking places, these gaily colored paper figures are made for parties. The piñata is filled with candies and small toys and then suspended on a string. A game is played in which children are blindfolded and then attempt to hit the piñata with sticks. When the figure is broken, treats scatter, and children scramble to collect them.

**Traditionally, the piñata is made of several layers of paper shaped and stiffened with glue to form a figure. It often is shaped in the form of a donkey. The body is hollow so that candy and toys may be inserted. The surface of the piñata is covered with row upon row of fringed tissue paper. Other decorative details complete the figure.**

A simple piñata may be fashioned using a cardboard box or paper bag for the body. Head, legs, tail may be improvised from small boxes, construction paper, bags, cardboard cores, paper cups, etc. Cover the figure with rows of fringed tissue. Trim with yarn, glitter, foil, pipe cleaners, ribbon, beads, or feathers. Plan a fiesta!

## Evaluation

Where do you see inventive ways of joining paper shapes?

Where do you see evidence of good craftsmanship?

As we turn the constructions around, where do you find sides that could be better designed?

Discuss possible uses for the paper constructions.

What are the advantages in party decorations that you make yourself?

## Additional Experiences

There are many books in origami or Japanese paper folding. Reproduce traditional figures so that you become familiar with ways of folding paper. Then use your skill to create original shapes in folded paper, using large sheets of paper.

Design and construct a kite. Be sure to fly it. David F. Jue, *Chinese Kites How To Make and Fly Them*. (Rutland, Vermont: Charles E. Tuttle, 1970).

## CONSTRUCTING WITH WOOD AND PLASTICS

### Aim

To use materials available for constructions

### Materials

Wood parts of assorted shapes and sizes packed in plastic bags for art classes. Collect spools, pop sticks, picnic spoons and forks, pieces from discarded toys and games, building blocks, scrap wood, wire, and plastic pieces. As you work, an endless variety of suitable odds and ends will be put to novel use.

A good, all-purpose white glue is essential.

### Experiences

ASSEMBLAGE
ABSTRACT FORMS IN SPACE

Make a selection from available wood and/or plastic pieces. Look for variety in shape and size.

Arrange pieces according to your idea of beauty and order. Try several arrangements before attempting to glue the parts in place.

Build forms upward into space. Consider arranging parts so that you can look inside the structure, seeing light and shadow create pattern within the construction.

Tempera paint, or a flat enamel may be used to add color, pattern, and texture to the design.

PEOPLE FROM WOODEN PARTS
Select wood pieces to create images of men, or imaginary creatures.

Arrange and combine the pieces in several ways before glueing the parts in place. Imagination is the only essential ingredient.

Figures and features may be painted with tempera. Felt, cloth, yarn, and paper may be glued to the figures to suggest costumes.

FANTASTIC TOWNS
Create a village by arranging small wooden blocks and/or other forms. The base on which shapes are arranged may be a section of wood or heavy cardboard.

Forms may extend upwards into space. Consider experimenting with projecting beams, spans and bridges.

Bits of wire, pipe cleaners, reeds, or spiral bindings from discarded notebooks may introduce interesting lines.

Paint the village in bright, contrasting colors.

### Evaluation

Where do you see an unusual combination of found objects?

Where does a construction suggest a particular mood? Idea?

How did this experience help you to work out your own ideas?

Which construction is outstanding in the following: Forms repeated; Variety of forms; Open spaces; Color, Pattern, Texture.

### Additional Experiences

Invent a game. Make a few simple sketches to plan how available materials can be used. Construct the game and try it with a classmate.

Consider making other games. For example: board, balancing, knock down, maze, and building games.

Using electric motors from broken toys, cars or model trains, add them to wood constructions to make movable parts.

Research the work of the American artist, Joseph Cornell. His boxes are works of art that are exhibited in museums throughout the world. Perhaps the Cornell boxes will inspire you to create a world of your own within a box.

Experiment with wire sculpture.

## MODELING

### Aim

To manipulate, texture, and shape plastic materials

### Materials

Ceramic clay, terra-cotta clay, fibre mix, papier-mâché, newspaper, starched fabrics, plaster of paris, white all-purpose glue, wire, cardboard forms, simple forms, simple tools, glazes, glaze brush, mixing bowl, kiln.

### Experiences

REVIEWING WAYS WITH CLAY

Experiment manipulating a piece of clay about the size of a grapefruit. Do not fashion a particular object, but explore the many things you can do with clay.

Use hands as tools to poke, pinch, pull, roll, and pound clay into new shapes. Consider creating openings, turning forms, and textures.

Try the coil method of construction. Roll out coils and experiment to arrange them according to your design.

NONREPRESENTATIONAL FORMS

Continue experimenting with a ball of clay to create abstract forms suggesting ideas such as flight, conflict, rhythm, etc.

Use improvised tools to create texture and/or refine shapes.

PLANTERS
AND OTHER CONTAINERS

Fashion a pinch pot from a ball of clay or instant papier-mâché. Apply coils or texture for added interest.

Skills gained in previous experiments may be put to use in designing a planter or other container.

MODELING FIGURES

Create a figure from clay or instant papier-mâché by pulling or squeezing out parts.

Other parts may be added to the main lump of clay. In this case, score or scratch the surfaces to be joined and add a bit of watery clay or slip before pressing the two surfaces together tightly.

The moist clay can be turned and shaped into an endless variety of poses. Utilize this special quality of the mate-

rial. For example, a head may be raised or lowered, arms may be crossed or arranged to hold various objects.

Avoid thin, extending parts since they break easily. Compact, sturdy shapes will survive firing and glazing.

Clothing and features may be suggested by adding pieces of coils, and by texturing the surface.

### Firing and Glazing

Glazes with a low firing temperature, 1859 degrees Fahrenheit (cone 06), are suitable for use in school kilns. Single-fire glazes may be applied to ceramic clay pieces that are completely dry and have not yet been fired. The powdered glaze is mixed with water to the consistency of cream, using a spoon or pestle. To apply glaze, use any soft, flat brush. Apply evenly with vertical strokes, then apply a second coating with horizontal strokes and the final coating with diagonal strokes. Do not allow the glaze to touch the base or bottom of the piece. Do not touch the delicate glaze coating as you prepare to fire the piece. The unfired piece gives no clue to the transformation that takes place during the firing process.

An electric kiln is an essential part of the equipment in a modern school. One person in a school should be instructed in its operation so that safety precautions may be observed, and the firing process proceeds according to a schedule. It is desirable to have at least one piece fired for each pupil during the school term.

Specific directions are available with each kiln. Kiln manufacturers will supply additional copies of these instructions. Suggestions may be found in *Art Teaching Guides: Modeling With Clay* and *Art in the Elementary Schools*, pp. 61–63.

A teacher or paraprofessional may be trained to operate the electric kiln.

## Evaluation

Which piece is interesting in shape? Texture? Function?

Which piece invites your eye to wander within and around the shape?

What action, mood, or idea did you want to show? What did you do to make your idea clear?

Which piece of sculpture do you particularly like? Can you tell us why you like it?

## Additional Experiences

Place fabrics dipped in starch or plaster of paris over a support of wire (try shaping a wire coat hanger), cardboard forms, or a bottle. Arrange the fabric in a realistic or abstract form, add found shapes and allow to harden. The piece may be decorated with assorted yarns and trimmings, it may be painted, or it may be complete with just the starch or plaster finish.

Make a papier-mâché box or bowl. Select a box or bowl to be reproduced. Cover the box or bowl with a layer of wet, but not glued, paper strips so that the papier-mâché does not stick to the original item. Continue to cover the box or bowl with strips of newspaper dipped in white all-purpose glue that has been diluted with water. Alternate with strips of paper toweling until about four layers have been built.

Model with a paper mash. Make a mash of newspaper and white all-purpose glue that has been diluted with water. Use the mash immediately to model small pieces. It hardens when

dry. Paint with tempera and finish with clear shellac.

Fashion imaginative jewelry with techniques suggested above.

Use the skills gained in Modeling to fashion gifts for your family and friends.

## INVENTIONS IN THREE DIMENSIONS

### Aim

To acquire skill in shaping and joining forms

### Materials

Metal foils, all kinds of paper, cardboards, plastics, fabrics, coated fabrics, small pieces of wood, "found" materials, rubber bands, pins, coils, springs, wire, hooks, screw eyes, screws and nails, hammers, pliers, screw drivers, saws, stapler, adhesives, tapes, cord, cans of spray paint, paint, and brushes.

### Experiences

DESIGN AN
ARCHITECTURAL STRUCTURE

In advance of this activity, pupils collect forms used in commercial packaging. Collect items that would ordinarily be discarded—wooden spools, plastic boxes, egg containers, etc.

Experiment by making various arrangements of these forms to suggest an architectural structure. Glue or tape parts together. You may use a cardboard base.

Introduce forms cut from cardboard to create projecting and interlocking planes that add interest to the design. Windows may be suggested by adding strips of various materials.

Turn the structures, considering the design from every point of view.

Structures may be painted. A flat black or a white paint may be sprayed on the entire piece, or selected areas may be painted in a variety of colors. A fixatif blower and colored ink may be used to create a surface.

STRUCTURES
WITH MOVABLE PARTS

Select materials and construct a basic structure that will serve as a framework or core through, around, and on which designs with movable parts can be built.

Assemble two and three dimensional forms and then attach them to the framework, so that air currents will set the design in motion.

Consider the addition of color elements.

Consider various means of attaching parts that will move, using screw eyes, small hooks, loops, coils, springs, and elastic bands.

Turn the structure frequently as the work progresses, so that all views will be equally pleasing.

Make adjustments in the balance or the relationship of the parts.

Use a sheet of cardboard as a fan to test the movement of the parts, *or* you may find a small motor in a discarded mechanical toy. Use the motor to create motion within the structure.

PEOPLE AND ANIMALS IN PAPER

Create masks, people, birds, animals, and creatures with construction paper. Cut, roll, score, fold, fringe, and shape the paper to create forms. Figures may be shaped from a single section of paper and details attached by slitting, folding, or fastening with or without the use of adhesives, staples, etc.

As you experiment with paper forms, view the work from all angles. When the form suggests a bird, animals, or human figure add details to make the discovered form clear.

*or*

Create several three dimensional shapes and join these to create figures. Try an insect, a dragon, a robot.

*or*

Recall the folded paper toys that young children make. Can you make an airplane, a box, a hat? Can you fold a paper so that it forms a small, compact unit? Whether you construct a known shape or design a new one, construct several of the same shapes. Now turn the shape and view it as form, putting aside all connection with the original intent of the shape.

Manipulate the forms you have created. Arrange and rearrange these forms in various ways so as to design a fantastic figure. Fasten the parts together, adding painted details to make your intention clear.

### Evaluation

Is the construction considered from every point of view? Let us rotate the object and identify the view you like best.

Which construction shows the greatest imagination? Where do we see forms that are combined in an unusual way? Different from any we have seen before?

Where do colors add interest to the design? Texture?

What part does light play?

Which designs are particularly well constructed?

### Additional Experiences

Construct paper insects and imaginary plant forms.

Collect small cardboard containers, and glue or tape them together to make abstract assemblages. Decorate with cut paper, paint, foil, and other colored or textured materials.

Create people, animals, and fantastic creatures from assorted small cardboard boxes or other found materials. For example: take several small cans and use a hammer and nails to pierce the cans, and wire to join them. You may create a mechanical man or a sea monster. An animal head was constructed by Picasso from the seat and handles of a bicycle. How will you use the materials you find?

Construct a moveable sculpture from junk pieces. Compare to projects by Jean Tinguely, Richard Stankiewiez, and others.

Build an enclosed three dimensional design within the vertical framework of a cardboard box from which the top and bottom panels have been removed, thus permitting the passage of light.

Construct simple cones, cubes, prisms, cylinders, pyramids. Discuss nomenclature. Use patterns of toothpaste boxes or other small containers to aid in constructing different forms. Combine these forms in an abstract design.

Create soft sculpture by cutting forms from plastic coated fabrics, vinyl, or other cloth. Sew individual forms so that they may be stuffed with shredded paper, or cotton batting. Experiment with various arrangements and then sew forms together. You may create a simple form such as a long, coiled snake, or you may design more complex figures. The soft sculpture of William King may inspire you to do human figures. King's figures are very tall and slim. View the work of Robert Rauschenberg, who made soft sculpture of everyday objects.

## MODELING WITH CLAY

### Aim

To increase skills in modeling

### Materials

Ceramic clay, modeling tools, rolling pin or dowel sticks, lathing strips, newspaper, all-purpose glue, commercially prepared self hardening material for modeling, found objects, paints, brushes, glazes, bowls. A sculpture stand that can be turned to view the piece from all sides may be purchased or improvised.

### Experiences

#### A Taller Pot

If you have had some experience fashioning a pinch pot or a coil pot, try making a taller pot. Consider combining the above two methods of working with clay.

Add texture by creating surface patterns with fingers or a tool. Consider piercing and carving the surface, or adding decorative coils.

Pinch and coil pots may be shaped to suggest people or animals. Keep forms simple and sturdy. Suggest basic shapes, rather than lifelike details.

#### Creating With Clay Slabs

Prepare a ball of clay the size of a grapefruit, and roll it out to form a slab of an even thickness (about ½ inch). A rolling pin or a dowel stick and 2 strips of wood lathing, each about 8 inches long, make this task simple.

Cut the slab into the desired shape. You may use a pattern that you have designed or improvise the form as you work.

Consider adding texture to a single slab to create a decorative or useful tile, or cut the tile so that it frames a mirror. You may devise a decorative holder for dry weeds, plants or flowers. Devise a way to hang the holder on the wall, or shape the clay form so that the piece stands upright.

After you have some experience forming a tile mirror frame or weed holder, you may make several clay slabs and combine them to make boxes, containers, candle holders, a pitcher with many spouts, figures, or abstract sculptural forms.

To join slabs, first score or roughen the surfaces to be joined and apply slip (watery clay) to the roughened surface. Press the parts firmly together and press into the wet clay seam, smoothing and firming the joining. You may work with fingers or a modeling tool. Consider finger marks or tool marks as possible design elements.

Consider creating texture by carving into the clay surface.

#### A Free Standing Form

Consider a free standing form that may be abstract or realistic. Create form from a single lump by pulling, pushing, squeezing, or tooling the clay. Use coils, clay slabs, or combine techniques. Turn the pieces as you work so that the form is considered from various points of view.

Sturdy, compact forms that have no fragile or protruding shapes, will withstand firing and glazing.

As long as the clay form remains moist, you may adapt the form on which you work. For example: the body of an almost completed animal figure may be turned or twisted to suggest movement and impart a rhythm that your eye can follow within and around the piece. Turn the head, move legs while the clay is still wet, remember that moist clay, unlike marble, wood or stone, can be readily manipulated. Consider both positive and negative shapes.

Finally, add texture and details to make your design interesting and your intention clear.

See suggestions for Firing and Glazing on p. 36.

## Evaluation

In which piece can you identify more than one method of working with clay?

What pieces are especially imaginative?

Where has surface treatment added to the beauty of the form? How was this effect achieved?

Where do you see a piece that has an interesting pattern of dark and light areas? Rhythm or a suggestion of motion?

Which pieces show evidence of good craftsmanship?

## Additional Experiences

Make clay beads in a variety of shapes. These may be glazed or unglazed.

Fashion jewelry in clay. Consider pendants, pins, and earrings.

Try "one day" jewelry. Make rings, pendants, headbands of colored paper.

Use papier-mâché to create jewelry. Use instant papier-mâché of shredded newspaper and all-purpose glue that has been diluted with water. This dries to a hard surface suitable for rings, bracelets, beads, etc. The form must be allowed to dry and harden. It may then be painted, or colored tissue paper may be glued over the form.

Create decorative masks with papier-mâché. Use instant papier-mâché, or strips of newspaper coated with a mixture of all-purpose glue and water. Consider an armature made of rolled newspaper tied with string, or use wire coat hangers.

Consider cooperative projects such as larger than life festival figures for school fairs. Found objects, boxes, fabrics, and trimmings may be combined with papier-mâché in this project.

## FOCUS ON RESPONSE

### Aim

To increase contact between the teacher's mature perception of art and the children's experience of life

### Materials

Sculpture: originals, reproductions, and photographs. Construction paper, scissors, color media, found objects, and packages.

### Experiences

Present a collection of photographs of automobiles or planes.

Which do you like? Is the appearance of a car or plane important? Why? How does the appearance of a modern car suggest motion and speed? What is streamlining?

*or*

Present reproductions of sculpture selected to show the artist's interest in expressing motion. Example: Umberto Boccioni, Alexander Calder, Constantin Brancusi, Julio Gonzalez.

Discuss ways in which form suggests motion. Encourage response by following clues of pupil experience and reaction.

Contrast static shapes with those that suggest speed and power. Use illustrations of art and photographs of city streets.

Pupils may take poses suggesting a particular action while the class guesses at the actor's role. Illustrations from dance or sports may provide contrasts and comparisons.

Consider creating a three dimensional form that suggests motion. Select a piece of construction paper and fold it along straight lines and curves.

### Evaluation

How might the blinking lights, loud noises and speed of a big city influence the artist and his work?

In what ways does our city show up in the art you create?

Do you like loud music, bright lights, and speed? What does this suggest about the works of art that may appeal to you?

## Additional Experiences

View Simon Rodia's Towers in Watts, California, or the church towers created by the Spanish architect, Antoni Gaudi. Let these inspire you to create towering sculptural forms. Build them of rolled paper, dowel sticks, balsa wood strips, cardboard strips, toothpicks, or make a wire armature and cover it with papier-mâché.

Search your neighborhood for sculpture. Places of worship, fronts of old buildings, city parks, and projects may have pieces that you will enjoy if you take a second look.

Look for found shapes. Jason Seely creates sculpture from automobile bumpers. What can you find?

Find an old piece of wood from a box or tree branch. Use only sandpaper to finish and smooth it to create a beautiful surface. Mount on a box or wood block. Finish may be applied with shoe polish, furniture polish, floor polish, shellac, or varnish.

Certain packages, designed to attract the buyer, may have a special appeal to you. Enjoy these as color, and form or adapt them to new uses. The Campbell's soup can and the Brillo box became pop art symbols. What can you find?

## SUGGESTED ASSIGNMENTS

Visit The Brooklyn Museum, The Metropolitan Museum of Art, Museum of Natural History, or The Museum of Primitive Art to view the art of Africa. A report on the visit may be in the form of sketches, original sculpture inspired by the art of Africa, or a written report that considers country, tribe, purpose, and a brief description of the selected sculpture.

Visit a shop where fine ceramics and hand crafted objects are sold. Observe the glazes and forms of these objects. The Museum of Contemporary Crafts at 29 West 53rd Street, Manhattan, displays fine crafts.

Report on the work of a sculptor such as Michelangelo, Giacometti, Henry Moore, David Smith, Louise Nevelson, Robert Morris, or Donald Judd. Consider the medium in which the artist worked, the marks which help you to recognize the sculptor's work, a written description or a sketch of an important piece of sculpture.

Collect objects discarded in your home. Consider paper cups, egg containers, plastic packaging, cans, or toys. Assemble these to reflect an idea or image. Remember that randomly assembled articles would be a pile of junk. Only when you arrange them with thought and order do they become experiments in art.

Collect objects that you find beautiful in form, regardless of their use. Consider a cup, costume jewelry, or an egg beater. Arrange these in an exhibition illustrating good design in objects of daily use.

Collect objects which have no use but are beautiful in form or texture. These may include stones, shells, bones, bark, plant forms, and the like.

## ADDED APPRECIATION

Men have left a record carved in wood and stone. You may study this record in the monumental and classical sculpture of the ancient Greeks, or in the intimate and reverent Santos carved in the villages of Puerto Rico. You may select a name or a period from among the past, and enjoy the carved facades of the Gothic Cathedrals, the marble figures brought to life by Michelangelo, the moving sculpture of Rodin, or the sensitive masks and figures created by African carvers and workers in bronze.

The age and country that pupils explore in other areas of the curriclum may be enriched when you view the art of that period. Just as the carved figures of Ancient Egypt or the Totems of the Pacific Coast Indians tell the story of a time and place, contemporary sculptors interpret today. You may wish to study the work of sculptors such as Jean Arp, David Smith, Henry Moore, Alexander Calder, Seymour Lipton, Barbara Hepworth, Louise Nevelson, and Rafael Ferrer.

You may confront original sculpture in museums and galleries. However, a study of form need not be limited to "museum art." Coins are examples of relief sculpture, contemporary ceramics, and wood carvings from Africa are available, and good reproductions of sculpture may be purchased by schools. In the endless variety of natural forms, we may discover the unique and perfect form. Pupils may experience art in infinite ways. It is our task to match the pupil and the work of art so that art touches and enriches life.

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# Printmaking

## INTRODUCTION

The printed image surrounds the pupil; it is present wherever he looks. Through experiments in this area, the pupil may begin to develop an understanding and appreciation of this mode of expression.

Direct involvement with the creating and printing of a graphic design allows the pupil to experiment with the tools and materials of printmaking.

Printmaking is readily identified with a process of industry. This provides motivation, and offers a new start to pupils who may question their ability in art. It offers all pupils the thrill of seeing their images duplicated in a medium that is both traditional and new.

Experiment with paint, crayons, water soluble printing ink, papers, acetate sheets, cardboard, printmaker's plate, styrofoam plate, gen-o-lite, and acetone felt-tipped markers to etch this plate, objects for stamp printing, etching needles, gouges, brayers, inking slab.

### Aims and Outcomes

To Enjoy

The suspense and surprise present whenever an original print is pulled from a plate
The satisfaction of printing a personal "limited edition"

To Learn

To improvise and design a printing plate
To ink and print the plate

To Appreciate

The design quality of a good print
The accidental and controlled variations in original prints
The role of the creative print maker, past and present
The relationship between art and industry

## RUBBINGS FOR REPETITION

### Aim

To experiment with rubbings

### Materials

Crayons, cra-pas, chalks, felt tipped markers, scissors, papers in various colors and textures, flat objects, tempera paint and brushes.

### Experiences

Find a Texture

Select a flat object with an interesting texture such as a leaf, feather, grained wood, corrugated paper.

Place ordinary paper, or drawing paper, over the object. Use the broad side, not the tip, of a crayon to lay broad strokes of color directly over the hidden object.

Vary the pressure on the crayon until the image is clear.

Adjust the object beneath the paper, and repeat the process until the entire area of the paper has been considered.

A single object may be repeated. Objects may be grouped and overlapped to reflect design learnings introduced in previous areas of this curriculum.

Black crayon on a light or white paper is effective. You may also experiment with other media and colors.

*or*

### Design a Word

Write or print a word. For first experiments, use bold letters with broad outlines. Cut the word from the paper. Place the cutout under a sheet of paper and follow the procedure for making a rubbing. (See Surfaces and Textures, p. 13).

Repeat words, or add new words as you consider the design of the entire paper.

### Rubbings and Cut Paper Images

Cut images from magazines, etc. Select those with a bold, clear outline to express ideas such as: happiness, sadness, fear, guilt, strangeness.

*or*

Draw shapes and images. Cut designs in the paper shapes, and then cut out shapes around the outline.

Arrange the cutouts and place drawing paper on top of them. Follow the experiment with various arrangements.

Consider applying thin paint in muted, grayed tones before rubbing over the paper.

## Evaluation

How did you achieve the dark and light areas in your rubbing?

Which rubbing suggests an idea or mood? How is this made clear?

Where do repeated forms give unity to a design?

Where does variety or surprise add interest?

Where do you see an effective use of color?

What experiments with rubbings can you devise?

## Additional Experiences

Create rubbings of shapes or objects using any paper at hand and the broad side, not the tip, of an ordinary pencil.

Cut words and use the technique of rubbing to repeat words and ideas that advertise you, or your ideas.

## PULL A MONOPRINT

## Aim

To enjoy spontaneity of treatment in printmaking

## Materials

Swab sticks, rags, paper clips are among the objects that may wipe or scratch away ink. A wad of cloth may be used to daub ink or other color on the surface of the printing plate.

White tissue paper, paper toweling, newsprint paper will accept the printed image. Experiment with a variety of ordinary papers, as well as with wall paper, colored magazine illustrations, lining paper, foil paper, and rice paper.

## Experiences

A flat, nonabsorbant surface such as, glass, hardboard, wood, or plastic will be your printing plate.

Use water soluble printing ink and a roller, brush, finger, rag, stick, or improvised tool to create a design on the printing plate.

*or*

Use a roller to ink the plate and wipe away ink with a brush, rag, finger or tool to create the design.

*or*

Lay cut or torn paper shapes on the inked plate. Then lay a sheet of paper over the inked plate. Press or rub the surface of the paper until the design is printed. Pull the print.

*or*

Lay paper lightly on an inked plate. With finger or tool, draw upon the surface of the paper.

The plate may be inked in bands of different colors. Techniques may be combined and new experiments in print making developed.

*Note:* Although the word monoprint implies that only one print will be made, it may be possible to pull more than one print if a surplus of ink re-

mains. No two impressions will be exactly alike.

### Evaluation

Where did improvised tools create varied textures?

What tools were employed?

Where are two or more printmaking techniques combined effectively?

Which print is clear? Which one has good contrast?

Which print appeals to you? Why?

### Additional Experiences

Monoprints may be made with any type of printing ink, paint, or colored liquid Try shoe polish. Color may be rolled on the plate, or it may be splashed, spattered or dripped. Experiment to find ways that work for you.

A sheet of carbon paper may be considered as an inked plate when you place paper over the carbon and draw with a pencil or object. Pressure make the impression. Work for texture.

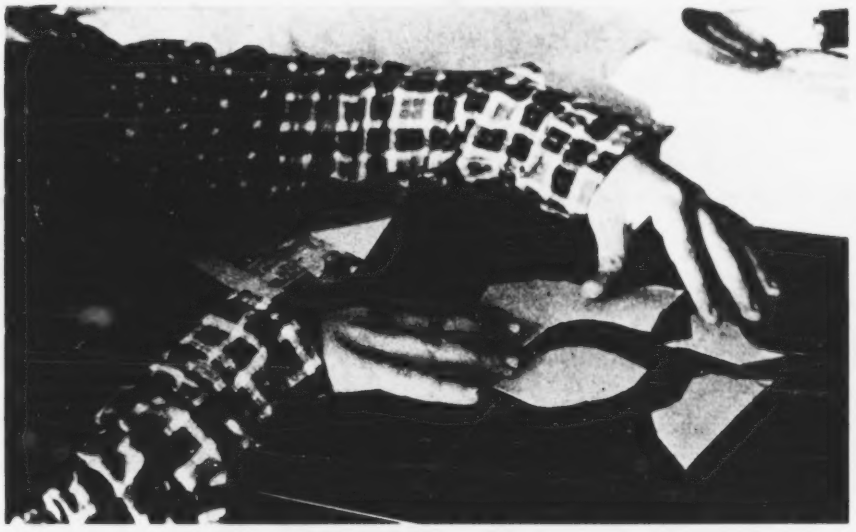
## PATTERNING WITH OBJECTS

### Aim

To repeat a form and create a pattern

### Materials

Sponge, eraser, commercial stamp, plasticene, half an onion, fish bones, or other found objects. An ear of corn may become a stamp when inked and rolled across the surface of a paper.



When water based printing ink, inking pad and roller are not available, try using thick tempera paint, spread with a brush, on an improvised pad of paper toweling or newspaper.

### Experiences

Select an object with an interesting, flat surface.

Touch the object to an inked surface.

Stamp the design on paper or cloth in regular rows or irregular rhythmic patterns.

Experiment with a variety of objects, combinations of objects and patterns.

### Evaluation

Where does a "stamp" have interesting inner forms? Edges?

Where does repetition suggest a rhythmic movement?

Select a pattern, and suggest where it might be used.

### Additional Experiences

Use the edge of a small piece of cardboard as a stamping tool, and tempera paint or ink. Stamp a design to create gift wrap papers, or book covers.

Use the eraser on the end of a pencil to stamp *dot* patterns. Dots may be arranged to create pictures, as well as designs.

Dampen a plastic sponge so that it may be easily cut into a variety of shapes, Touch the sponge to a moistened cake of tempera paint and stamp a design.

## RELIEF PRINTING COLLOGRAPHS

### Aim

To review elements of design, and to develop printmaking skills

### Materials

Experiment with different kinds and colors of paper or fabric. Use paint, or bleeding tissues in brilliant colors, to add variety to the printing paper before or after printing.

Glue, scissors and cardboard. Combine and adapt the materials suggested in the previous printmaking activities.

### Experiences

Print with cardboard and other materials.

Select a piece of cardboard for your background.

Arrange shapes or images cut from cardboard, or other heavy paper, against the background paper.

Experiment with many trial arrangements before glueing the parts in place.

As work progresses, consider using felt, yarn, string, or other flat objects in the design.

Review the following:

the effect of dark and light areas
the variety of shapes and/or ideas
the design of the *entire* area of the plate

Ink and print the plate. Make several prints from the plate before inking it again. Apply more than one color to the surface before printing it.

*Note:* Two inking stations will serve most class groups. However, printing should be done in another area of the room.

### Evaluation

Where has the color or texture of the paper or fabric made the design more attractive?

Where do you see an unusual printing technique? How was it achieved?

What uses can you find for this type of relief printing?

### Additional Experiences

Build a print plate from sections of a discarded inner tube. Cut the rubber into shapes and arrange on a cardboard background. Try a large composition. Print on white tissue paper or a large piece of brown wrapping paper.

Make a print plate from a discarded garment. Try a sock, glove, cap, tie, or shirt.

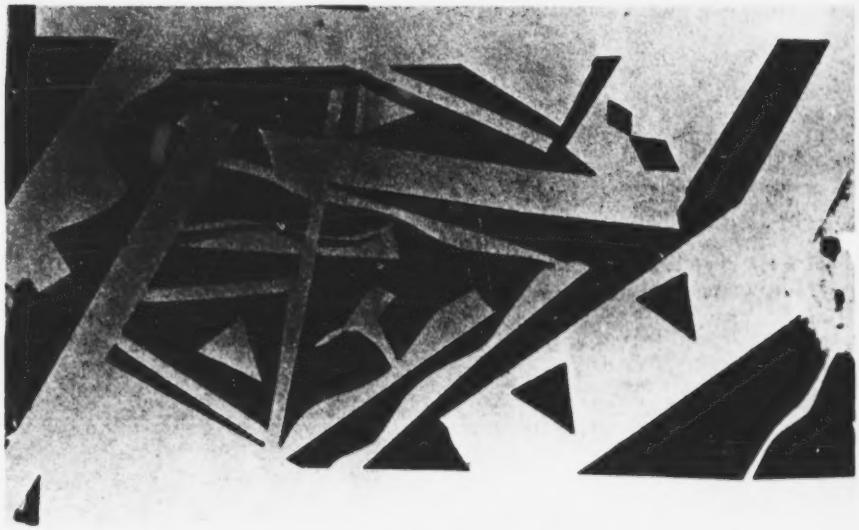
Collect discarded paper offset plates, which may be available at commercial printers. Select sections, or ink and print the entire plate. Consider combining these plates with other flat materials.

Design and print a greeting card.

Make a card for your club or group.

Design a leaflet to express a group concern.

Make a design suitable for a tie, dress textile, or wall paper.



## MAKING AND PRINTING A STENCIL

### Aim

To learn to cut and use a "mask" or stencil

### Materials

X-acto knives, lightweight cardboard, crayons, stipple brushes, scissors, and materials suggested in previous printmaking activities.

### Experiences

Select a piece of lightweight cardboard.

Design a silhouette of a shape or object.

Transfer the design to the cardboard and cut around the edge. This will produce 2 stencils, the cutout, or positive shape, and the background, or negative shape.

Place either stencil or combine both stencils on a background paper and stipple or spatter with tempera paint. Remove the stencil.

*or*

Use a roller and printing ink to print the stencil.

*or*

Rub chalk, crayon, or felt tipped marker over the stencil.

Repeat and combine one or more stencils. Experiment with prints, overprints, and prints of different colors.

### Evaluation

Find three different prints that were made from the same stencil. How were the variations made?

How may we adapt the technique of stencil printing for school or community projects?

Where have you seen stencils used commercially?

### Additional Experiences

Any object with an interesting outline may be a stencil. Trace the outline and repeat tracings, overlapping, or turning the form as you proceed. Organize space and add texture and color.

Experiment with stencils. Try spattering or spraying paint over a stencil. Blow colored ink through a fixatif blower.

Try shifting the stencil to various positions on the paper. Use crayon, paint and sponge, or spray technique.

## RELIEF PRINTING

### Aim

To develop skill in using carving tools

*Note:* Pupil's past experience and present interest will provide the clues in selecting printmaking activities. However, it is suggested that the fol-

lowing sections, Relief Printing and Screen Printing, be presented to the pupil who has had some experience with the printmaking activities suggested in the previous sections of this chapter.

## Materials

Small paper cups, plaster of paris, linoleum, inking slab, brayer, plastic sheets, water soluble inks, a variety of chisels, cutters and gougers, X-acto knives, paper of various colors and textures.

## Experiences

### A Plaster Stamp

Fill a small paper cup with water. Slowly add plaster of paris until the water is absorbed. When the plaster hardens, tear away the paper cup.

Use a metal paper clip or other improvised carving tool to create a relief design on the bottom of the plaster form.

Touch the plaster stamp to an ink pad, and then stamp the design on paper or fabric.

### Experiment With Linoleum Printing

Use a small piece of linoleum to experiment with available tools such as straight chisels, V, and U shaped gouges. Fluent cutting requires practice. Repeat and vary the cuts to create a pattern.

As the tool is pushed forward with one hand and the cut is made, keep the other hand in back of the tool, away from the cutting edge. In this way, you will avoid injury should the tool slip.

Cut away only the areas you do not want to print; avoid undercutting which weakens the printing surface.

Apply printing ink to the inking slab, and spread evenly with a roller.

Roll the ink from the inking slab onto the linoleum block, spreading the ink thinly and evenly.

Place the paper over the block and apply even pressure to print the design. You may rub the paper with the back of a spoon, burnisher, improvised tool, or your hand.

Pull the proof. Examine the result, and consider ways to improve your design. Make additional cuts in the linoleum and experiment during the printing process. Try varying the pressure, the amount of ink on the block, the texture of the paper on which you print, and the ink colors.

These experimental prints are the "artist's proofs". After you have a satisfactory proof, you may wish to continue and print a limited edition.

### Planning a Print

Sketch an idea for a woodcut. Bold, simple shapes are best.

Transfer the design to the block. Cut the block. Consider the character of the marks made by each tool and let these marks become part of the design. Add texture to the background areas.

Apply ink to the printing slab, spread the ink with a roller, ink the block, and print.

If you have a small plate, try repeating the plate several times on a large sheet of paper. Experiment to find the best arrangement for these repeated images.

Try shifting the plate and printing overlapping images.

### Printing With Colored Inks

Experiment with multicolored effects: applying several colors to a single block with a cloth pounce, or building up layers of color on a brayer by rolling it successively through a few colors spread out on the inking slab.

Continue to experiment in pulling a print on varied types of paper, either by placing a sheet over the inked block and rubbing it with a spoon or clean brayer, or by placing the block over the paper and applying pressure by hand, foot, or a small press.

## Evaluation

Which themes or subjects are especially suited to linoleum block printing? Why?

Where have unusual effects been achieved through experimental use of the cutting tool? How was the cutting done?

Which multicolored effects enhance the quality of the print? How was color applied to the block?

Where has the choice of paper, its color, texture, size, or proportions contributed to the beauty of the print? Why is it effective?

## Additional Experiences

Carve a design in a soap eraser and print.

Use sheetrock or heavy cardboard as the printing plate. Carve a relief design in the sheetrock and print.

Incise a linear design on a plastic surface. Ink the surface so that ink is forced into the incised lines. Remove excess ink from the plastic surface using a cloth (ink remains in the lines—the intaglio process). Print the plate.

Cast a plaster slab in a cardboard box. When plaster is dry, carve a relief design. Use the plaster slab as a printing plate.

Design a print in which architectural structures, or constructions such as bridges, elevated highways, and steel framework are featured.

Combine printmaking with painting and/or drawing to interpret the rapid movement typical of city life.

Consider printing plates for their aesthetic appeal. Plates may be expressive works in themselves.

Make plates for printing by drawing with polymer and acrylic products on wood, cardboard, or other surface. When the medium is thoroughly dry and hard, it may be inked and printed. The background area may pick up some color as the plate is inked but this often adds an interesting texture to the print.

A Fish Print. Use a whole, fresh fish (several pupils may make prints from a single specimen). Wash and dry the

fish, preserving the head, scales, fins, tail, and other details. Use printing ink to ink the fish just as you would ink a block to be printed. Carefully press paper toweling, tissue paper, rice paper, or other paper over the fish with fingers or the back of a spoon. Pull the print. Experiment with india ink diluted with water as the printing medium. Try various papers and colors.

## SCREEN PRINTING

### Aim

To produce a screen print

### Materials

Frame, squeegee, silk or cotton organdy, ink for screen printing, papers and natural objects such as feathers and leaves for stencils, papers for prints, cloth for clean up, newspapers.

### Experiences

#### Background Information

In this method of printing, ink is forced through a tightly stretched mesh. A cut paper design, natural material, or a stencil is adhered to the underside of the mesh so that the design blocks the ink as it is forced through the mesh. This transfers color from the open or unblocked areas of the screen to the paper placed below the screen. The blocked area remains the color of the original paper.

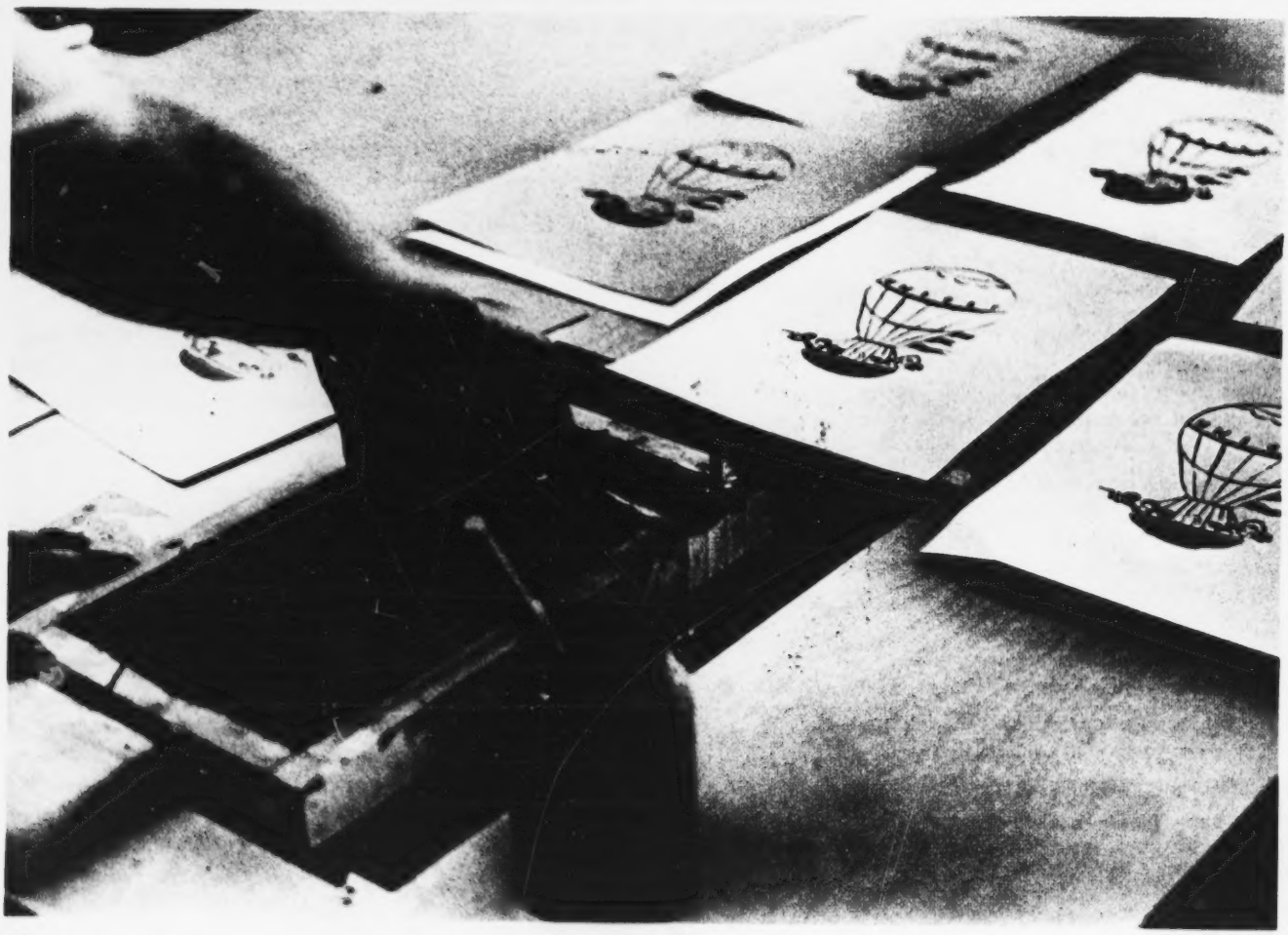
#### A Screen and Squeegee

Screen materials are listed in art supply books. Simple units for screen printing may be purchased or a screen may be improvised. A frame may be made from wooden canvas stretchers, a cardboard box or a discarded picture frame. A wooden frame about 12" X 18" may be constructed. Tightly stretch silk or cotton organdy across the frame and staple or tack in place.

A squeegee is needed to force the ink through the fabric. This may be a piece of heavy cardboard, a section of rubber weather stripping, or a commercial product. The squeegee should be about ¼ inch less than the width of the screen.

#### A Design

A simple, bold design may be achieved by attaching paper shapes, or a paper stencil, to the underside of the screen. Stencils may be cut from any grease proof paper, brown wrapping paper, construction paper, newspaper, or exposed film. A paper frame is needed to set a margin around the design, to prevent ink from running into unwanted areas, and to allow the squeegee space to move back and forth. The frame



may be made of masking tape or gummed paper.

PRINTING

Paper should be larger than the stencil so that wet prints can be handled. Margins may be trimmed to pleasing proportions once the print is dry. Place the printing paper on a base. Prepare ink that is recommended for screen printing. Place the screen (with stencil or design attached) over the printing paper. Pour ink onto the lower edge of the screen. With the squeegee held firmly in both hands, draw the ink across the screen. Raise the frame with care, remove the print and allow to dry. Quickly place a second paper in position and continue the printing process. Two pupils may cooperate.

*Note:* The first prints you pull will rarely be the best—use newspaper for these test prints.

ROUTINES AND CLEAN UP

Protect desks and clothing. Spills and smears do happen.

Keep a supply of rags on hand so that hands may be kept clean—a necessity to protect prints.

Before printing begins, prepare a place to hang wet prints.

Return remaining ink to the container.

Allow time for clean up. Mesh, tools, screen, etc., must be left clean. Dry ink is difficult to remove.

### Evaluation

How can we improve our routines so that screen printing is orderly and quick, and supplies are conserved?

Which designs printed effectively? Which designs are good examples of the following:

interesting or unusual shapes
pleasing relationship between designed shapes and background areas
effective use of contrast between printed areas and background paper
fine craftsmanship
an accidental effect used for artistic purpose

How can we use our skill in screen printing to produce multiple images to meet class, school, community or personal need?

### Additional Experiences

Screen print invitations, greeting cards, etc.

Try large scale screen prints.

Try printing on fabrics to create wall hangings or clothing accessories.

Experiment with various colored inks recommended for screen printing, or try printing with tempera paint if special ink is not available.

Experiment by printing on top of various textures or designs, or add details, designs or figures to your screen prints using pen and ink, felt-tipped markers, or other art media.

## FOCUS ON RESPONSE

### Aim

To bridge art experiences to life experiences

### Materials

Contemporary printmakers discover materials in endless variations. The artist Jasper Johns, printed the image of a common wire coat hanger against a background of densely packed lines. Perhaps that artist's work, *Coat Hanger,* will suggest ways in which you may use innovative materials.

### Experiences

Discuss printmaking as a technique for duplicating images.

Why is duplication desirable?

Distinguish between a reproduction and an original print.

Where are original prints displayed?

When may printmaking skills be used for practical purposes? To express ideas and feelings?

Can we share the original prints we make, or cooperate to create a book of prints or a folio in a limited edition?

What printmaking technique may you employ? How will the edition be circulated? How many prints will you pull?

Design prints and duplicate.

Consider writing a text to add impact and meaning to your edition.

### Evaluation

How does your print, folio, or book differ from those commercially available?

Why is the power to duplicate images exciting? Explain how you felt this excitement as you pulled your prints?

### Additional Experiences

Collect prints and selected reproductions.

Examine the prints exhibited in your school, library, or home. Visit an exhibition of fine prints.

Hold a school exhibition of prints on a particular topic of historical or current interest.

Use printmaking skills to publicize or celebrate events important to you.

Add hand printed images to mimeographed messages or announcements.

Lift printed images from magazines and newspapers by moistening the image with printer's ink thinner, and rubbing the reverse side with pencil. See the work of Robert Rauschenberg.

## SUGGESTED ASSIGNMENTS

Make rubbings of tombstones, cornerstones, plaques. (Secure permission of the person in charge before proceeding.)

Report on the development and impact of the printing press.

Define and discuss relief printing, intaglio printing, planographic printing.

Report on a current exhibition of fine prints.

Report on the work of famous printmakers.

Prepare a guide to the prints exhibited in your school.

Exchange prints with members of the class to start your print collection.

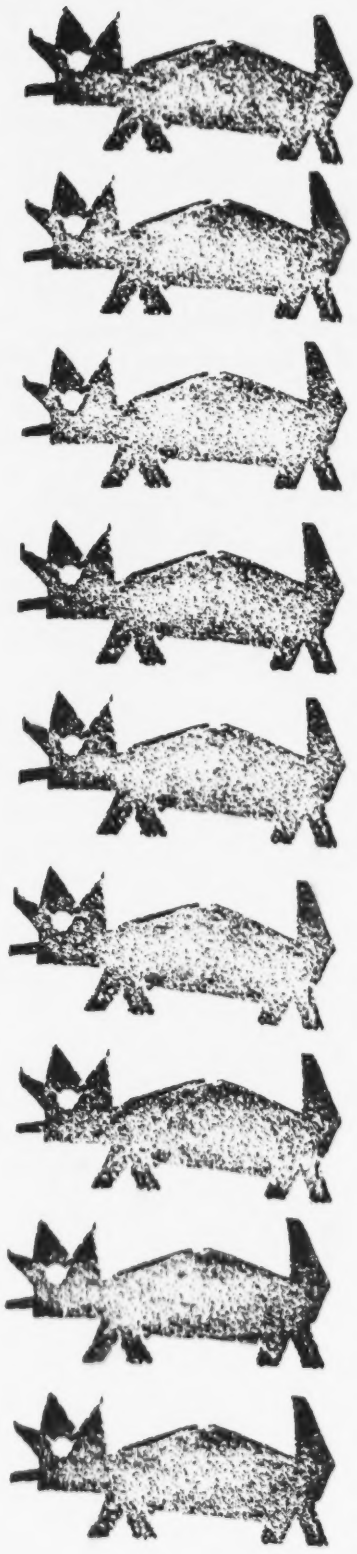
Illustrate a story, poem, or essay with prints.

Let rhythms found in nature inspire a print.

## ADDED APPRECIATION

The history of printmaking began more than five hundred years ago, and continues to this day. Reproductions of fine prints are available for study in books, and original prints may be viewed in museums and galleries. Today prints have become increasingly popular due, in part, to the wide range of ideas and processes being explored by contemporary artists, and the availability of prints of fine quality. For the young collector, there is the possibility of discovering a fine print in family papers, old books, or in the work of the artist who may be unknown. In addition, the cost of prints is small when compared to other art forms.

Among printmakers are some of the great names in the history of art. You may find prints by Rembrandt, Goya, Daumier, Hogarth, Rouault, and Orozco. Pupils may view work by twentieth century printmakers such as Antonio Frasconi, Leonard Baskin, Gabor Peterdi, Fritz Eichenberg, Ben Shahn, Ernest Trova, Charles White, William Majors, Helen Frankenthaler and Käthie Kollwitz. We may explore the prints of a country: see the classical Japanese color woodcuts of Hokusai, Hiroshige and Utamaro; the contemporary prints of the Mexican artists Alfredo Zalce, Rufino Tamayo, and Jose Luis Cuevas; the contemporary African prints that recall forms traditional in African sculpture or create new and intense visions, as in the work of Twins Seven-Seven of Nigeria; the formal arrangements in the work of the Purerto Rican printmakers, Domingo Garcia, and Domingo Lopez.



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# Lettering, Postermaking, and Advertising

## INTRODUCTION

In this area, the pupil practices techniques to create simple, effective lettering and then designs a poster or advertisement that combines the lettered word with a symbol.

Simple posters and advertisements are often the most effective. They advertise events and ideas in a manner that demands attention. The poster must be seen at a distance, and read at a glance. The advertisement must call for action. The designer is challenged to put the maximum meaning into the briefest message, and to create an image or symbol that communicates ideas with impact.

Lettering, postermaking and advertising offer an opportunity to apply art learnings and skills to meet the needs of school and community groups for effective publicity and immediate communication. It relates to the pupil's daily experience with advertising media.

Work with drawing and painting media, lettering pens and inks, papers in various sizes, colors and textures, magazines, scissors, adhesives, and printing materials (see Printmaking).

### Aims and Outcomes

To Enjoy

Meeting a real need of peers, school, and community

Accepting the challenge to compete with professionals who compose the slogans and design the symbols that surround us

Increasing confidence and competence in a useful art

To Learn

To control simple tools used in lettering

To design and combine letters and symbols

To combine art and language arts to enhance the visual impact and meaning of a message

To Appreciate

Fine examples of lettering, postermaking, and advertising art of past and present time

The value of good design in communication media

## LETTERING

### Aim

To create letters that are legible, visible, and original

### Materials

Letters may be made with string, sandpaper, and an infinite variety of materials. Continue to improvise with materials at hand. Felt-tipped pens, colored tissues, acetates, newsprint paper, newspaper, magazines, and advertisements.

### Experiences

Build an Alphabet

Select examples of large, simple type from newspapers and magazines. Cut out the letters and use them as stencils.

*or*

Trace parts of the cut out letters and assemble these parts to form letters.

Compose a simple, lettered sign. For example: QUIET, PLEASE, THIS WAY OUT. Contrasting colors will make the sign attractive and visible.

START WITH A STROKE

Use the classified section of the newspaper for first experiments in lettering. The columns can be used horizontally to provide guidelines for lettering. You may also fold newsprint paper and use the folds as guidelines.

An alphabet may be designed with a few basic strokes. Experiment with these strokes using crayons, pens, and/or brushes. (Try the broad side of crayon or chalk, try wide and narrow brushes.) Use guidelines to make strokes uniform.

Do one or more rows of each of the following marks.

Try to make strokes rhythmic and uniform.

Continue to use guidelines as you combine the strokes to make letters.

Combine letters to make words.

Space letters visually with the goal of simplicity, legibility, and visibility in mind.

Use your skill to letter an art folder, book cover, name plate for your desk, or sign for your school.

UNIFORM RECTANGLES

Fold construction paper into strips. The height of the strip determines the size of the letters you will cut.

Cut the strips along the folds. Cut each strip into several rectangles of uniform size. Cut a single letter from each rectangle. Letters that touch the top, bottom, and sides of the rectangle will be uniform.

Design letters that are clear and expressive of your message.

Discard letters that are wobbly or poorly designed. Learn from mistakes.

Design a word or slogan.

*or*

Use large rectangles to cut out the letters of your monogram.

Arrange the letters on a contrasting background paper. Paste in place for use as a bookcover, etc.

YOUR SIGNATURE—
A PERSONAL MARK

Search for clues about yourself in the way you write your name.

View your signature using an overhead projector. The magnification may provide clues for discussion.

*or*

Experiment with calligraphy. Use brush and paint to write your name or initials in large letters.

Enlarge a part of your name to make an abstract design.

Continue experimenting in order to gain increased skill in using a brush.

Work freely. Feel the rhythm in the signature you have often repeated. Brush strokes can become a uniquely personal mark.

## Additional Experiences

Use lettering skills to improve classroom bulletin boards and other school displays.

Letter signs for your mail box, locker, door.

Make signs that will help you to organize your book shelves, storage closets, and collections.

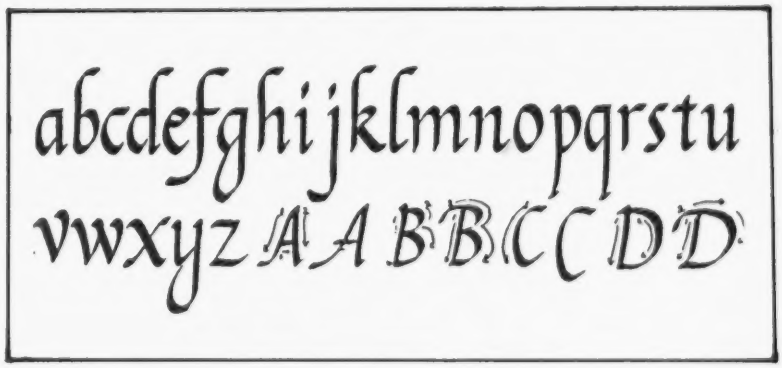
## POSTERMAKING AND ADVERTISING

### Aim

To use word and symbol to communicate ideas

### Materials

Oxhair and straight edge lettering brushes, colored inks, pencil or white chalk, rulers, smooth white or colored paper or cardboard, tissue papers, metallic papers, construction paper, scissors, adhesives.




### Evaluation

Is the lettering legible at a glance?

Are the brush strokes uniform? Strong? Rhythmic?

Does the lettering fill the required space with ease and style?

Where does lettering gain your attention through individuality? Design?

Where does color make lettering more legible? More attractive?

### Experiences

A READY MADE POSTER

Decide on the subject. You may announce an event, advertise a personality, or publicize your ideas.

Collect newspaper headlines and photographs. Select, reject, and arrange them to make your idea clear.

Consider using shapes or strips cut from construction paper or overlays of

transparent papers to add emphasis and color.

Experiment with trial arrangements of the design elements, and paste the parts in place.

#### Advertisements and a Lettered Word

Combine a commercial poster or full page advertisement with a hand lettered message.

Use various media to modify the original so that the words you add become a fully integrated part of the advertisement.

Add color and design to transform the commercial poster to a personal expression. Consider blocking out parts of the original poster or advertisement by painting over these areas with opaque tempera.

#### Words and Shapes Make a Poster

Select a theme. Consider advertising your talents, combating drug abuse, protecting the natural environment, etc.

Design words and symbols or abstract shapes.

Consider the following:

- Use two contrasting colors and a third color for accent.
- Add color notes in paint or other media.
- Try large simple shapes (in cut paper).
- Introduce a third dimension with forms extending into space by means of paper hinges, springs, or other devices.
- Introduce fabric, cord, screening, etc., for added texture and dimension.

Try cut paper letters or lettering done on separate strips. These allow you to try various arrangements before pasting the parts in place.

Be selective. Work for variety, but avoid a cluttered arrangement.

### Evaluation

Which designs attract your attention first? Why?

Which are especially pleasing in color and design? Why?

Where does the lettering enhance the symbol?

Which poster is most striking in its simplicity? What is the value of simplicity?

Where do you see evidence of good workmanship? Why is this important in creative work?

Where can we use our posters?

### Additional Experiences

Design a symbol for a television station.

Do a fun poster by combining unrelated illustrations found in newspaper with unlikely slogans that you devise.

Make poster-size drawings from unusual viewpoints. Consider bold, simple lines and shapes, appealing color, a brief message, larger than life scale.

Design posters and advertisements in which distortion provides emphasis.

Design a poster or ad with moving parts.

Design a three-dimensional poster.

Design a trade mark.

Design a poster or advertisement using only letters and/or numbers.

Try a free brush technique. Spontaneous lines, or a bold signature, may have impact in a poster.

Use printmaking skills to duplicate a poster.

## INTEGRATING LANGUAGE AND LETTERING

### Aim

To use letters and words as an inspiration for design

### Materials

Felt-tipped markers, brushes and opaque water colors, poster colors, lettering pens and ink, crayons, colored chalk, papers, cardboard, yarn and other trimmings, scissors, adhesives.

### Experiences

#### Hand Lettering

Discuss examples of fine lettering or script by artists or designers. Compare fine hand lettering with type.

Discuss non-roman alphabets. Often a dictionary will have an alphabet table that illustrates Hebrew, Arabic, Greek, Russian, and Sanskrit letters. View the letters as design.

Select the alphabet that interests you, and adapt one or more of the letters to create a design. Try using the broad side of a black crayon about 1½ inches long, felt-tipped markers or brush and tempera paint.

Consider large scale designs based on roman or non-roman letters.

*or*

Design a word in free flowing script, or create your personal style of lettering. Make several trial sketches.

Select the best design. The following considerations may guide the selection:

- Are negative as well as positive spaces considered?
- Is stability (balance) or a lack of stability used effectively?
- Is there a flow or movement that is apparent?
- Does the word or name demand attention?
- Does the lettering or script suggest an emotion or feeling such as strength, timidity or fear?

Adapt your selected design to a large, poster size image. Two or more sheets of newsprint paper may be glued together if a larger sized paper is needed.

MEANING THROUGH DESIGN

Consider using design to emphasize the decorative, psychological, and communicative potentialities of the lettered word. Try words such as hot, power, smile, flowing, wave, electric, bang, whispering. Create a style in lettering or script to suggest the word. Consider designing the word in a shape that suggests the meaning. Explore the expressive qualities of color to add to the impact of your intended meaning.

Try phrases that suggest images. Consider, off to a fast start; wouldn't it be fantastic; wild colors; or the class may suggest phrases that evoke images.

## Evaluation

Where do you see original lettering that is designed and related to the meaning of the word or message?

Is the shape of the lettered area suited to the design of the letters?

Does color add to the expressiveness of the idea? How?

Has texture been used effectively? Where?

Where does an element of surprise add interest to the work?

Where does the unusual character of lettering invite you to take a second, closer look in order to discover the meaning?

Does the lettering show control of the materials used? Explain.

Which signs, displays, etc., attract the most attention? Why?

Which work has the greatest carrying power? What causes this?

How can we use the skills developed in this lesson to create visual material for school, community, or other groups?

## Additional Experiences

Design an overall pattern within a given area by repeating words or letters in varied colors and sizes.

Collect headlines and words related to a particular topic and use them in a collage. Consider topics such as Be Beautiful, Fight Pollution, I Am Aware, The Quality of Life.

Review the symbols used in musical notation–notes, staff, rests, and staff signatures. Combine these symbols with an appropriate message.

## Experiences

What advertising slogans are repeated in TV commercials?

What slogan appeals to you? What visual images do you attach to the slogan?

Consider the direct and implied meaning of these slogans and images. What appeal do they make?

Try freely cut letters. Work directly using a scissors and construction paper. Experiment as you work and strive for imaginative and original shapes. Do words or slogans in your inventive style. Add shapes in various colors and textures to complete the idea.

## FOCUS ON RESPONSE

### Aim

To use television commercials to encourage ideas

### Materials

Pupil experience, sketching materials

Compose an advertising slogan and consider the symbol you would create for it.

To whom would your idea appeal? Why?

Make a sketch to illustrate your idea.

## Evaluation

Which idea is an effective ad? Why?

What is the role of the artist in advertising?

Who benefits from advertising? How?

What current advertisements, commercials, etc. appeal to you and your friends? What is the appeal? How is it made?

## Additional Experiences

Develop a critical eye in looking at posters and advertisements.

Look for advertisements and posters that are samples of fine design.

Contribute well designed, original posters to the activities you support.

## SUGGESTED ASSIGNMENTS

Create a design with lettering cut from magazines and newspapers.

Collect advertisements and posters that are examples of good design.

Use library facilities to find examples of art posters, past and present.

Report on early signs for shops and inns.

Select an advertisement or poster for a nationally advertised product and evaluate. Consider the following:

To whom it would appeal
The implied meaning of the illustration or symbol
Methods and materials used
Colors
What attracts attention

Select a product. Make a rough layout for a poster or advertisement.

Use a typewriter to design a page. Space the words or use the letters and symbols on the typewriter to create a design or picture that expresses your idea. For example, a story about the rain may be typed in a pattern that suggests raindrops.

Create a free standing display in two or three dimensions to advertise a product or announce an event.

Make a poster advertising your one man show, a class art show, or a group art show.

Search magazines and newspapers for a variety of examples of one letter. Look for different styles, colors, and sizes. Arrange and paste the many characters in a larger shape of the letter that was selected.

## ADDED APPRECIATION

Discuss the style known as "Art Nouveau" or New Art. Notice the distinctive line and shape used in this style. Create a poster or advertisement in the "Art Nouveau" style.

Posters announcing art exhibitions are often made by artists. You may find examples of posters by Toulouse-Lautres, Picasso, Matisse, as well as many contemporary artists. The announcements and catalogues of current art shows are often fine examples of lettering and design. These are available when you visit an exhibition. Collect free literature during your gallery tours.

Fine design is not limited to museums and galleries. Sharpen your perception by looking for the work of creative designers in advertising, packaging, book designs, and anywhere *you* discover quality.

The illuminated manuscripts of the middle ages, the exquisite techniques of Japanese calligraphers, the gracefully lettered Hebrew religious scrolls, and the jewellike quality of ancient Persian manuscripts, are areas that interested pupils may explore.

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# The Puppet Performance

## INTRODUCTION

The magical world of puppetry offers the child an opportunity to project himself into familiar or strange situations and environments. Imagination and creative thinking are stimulated as the pupil creates the puppet head, designs a costume, devises a simple stage and wholeheartedly projects himself into the puppet performance.

At times, spontaneous action and dialogue may evolve from the character of an expressive puppet. This approach may encourage the shy child to express ideas and feelings, emerging from anonymity only at the end of the performance when the applause of the audience is accepted. At other times, an original play may be written or a story adapted for the puppet stage. At all times, the originality of the puppets, the colors and lights on stage, and the involvement of puppeteers and audience are more important than technical skill and elaborate production.

The puppet performance integrates art, music, language and dramatic arts. It encourages communication, necessitates cooperation, and allows puppeteers and audience to share in a creative experience.

Experiment with clay, papier-mâché, fibre-mix, plastic wood, sawdust and glue, socks, rubber balls, balloons, found objects. Tissue paper, newspaper, paper toweling, tempera paint, wheat paste, cardboard cylinders, varied fabrics and trimmings, fur, wool and string. Small Christmas tree lights, gelatins, foil, small and large screens, large cardboard box.

### Aims and Outcomes

To Enjoy

Creating a puppet character

Making the puppet come to life

Working together

Hearing the applause of an audience of one's peers

To Learn

To use simple lighting effects

To apply art learnings in designing puppets, stage and scenery, lighting, and costumes

To develop skill in manipulating puppets

To communicate with an audience

To Appreciate

The variety and quality of puppets created at different times and places

The role of art and music, as well as the dramatic and language arts in the puppet performance

The variety of feelings, ideas, and moods that may be expressed by puppets

## INSTANT PUPPETS

### Aim

To provide an initial experience in puppetmaking

### Materials

Felt-tipped markers, scarf or cloth, crayons, paper, transparent gummed tape, scissors, glue, felt, cloth, and various trimmings.

### Experiences

A Fist Puppet

Partially cover your fist with a kerchief or cloth, so that the fist suggests a face. The cloth forms a headdress and, at the same time, transforms your arm into the body of a small individual.

Use a lipstick or other washable color medium to add detail to the face.

Let two or more puppets engage in an improvised dialogue. Consider a familiar situation such as an argument over a stolen base, students discussing school problems, borrowing a dime from a friend, mother instructing her child.

An improvised puppet stage will keep puppeteers hidden when fist puppets are held high. Try a library table turned so that the top is perpendicular to the floor, a panel screen, a large carton, or a picture frame.

#### Finger Puppets

Draw two or three people or creatures. Make each as tall and wide as one of your fingers.

Cut out these figures.

Add details to the small drawings. Try wool or steel wool for hair; fabrics and beads for costumes.

Attach one figure to each finger using tape or devising a band.

Move your fingers to animate the small figures.

Let the puppets perform to recorded music, a whistle, clapping, or other sound effects.

Present the puppets in a paper frame that exposes the small figures and screens the rest of your hand and wrist.

### Evaluation

Which puppets show unusual details? Imagination?

Where did the dialogue and/or action suit the character of a puppet?

Which presentation required people to cooperate? How did cooperation help the performance?

How did you feel when your puppet spoke or danced?

### Additional Experiences

Create a costume for a fist puppet. Get together with a friend and produce a puppet play. Young children make an appreciative audience.

Use cloth or felt to make finger puppets. Sew two pieces of cloth together in the manner of individual fingers of a glove. These puppets may slip on and off fingers. Glue or sew trimmings and felt pieces to the basic finger shapes to impart faces and character to the miniature puppets.

Play a record of a popular song while finger puppets sing together.

Create a fruit or vegetable puppet. Use a potato, apple, or other shape for the head, and manipulate like a fist puppet.

## MAKE AN EXPRESSIVE PUPPET

### Aim

To experiment and find ways to make expressive puppets

### Sock Puppets

#### Materials

Sock, stocking, kapok or other material for stuffing, yarn, cord, thread, needle, all-purpose glue, a variety of cloth, felt and trimmings.

#### Experiences

Pull a sock or stocking over your hand and wiggle your fingers.

Consider the various human or animal forms suggested as you move.

What part of the sock may you stuff to make the intended form clear?

Use shredded cloth or paper, cotton or kapok, cardboard cores or other stiffening, and sew or tie these forms in place.

As you create your creature, experiment with varied trimmings and sew or glue them to the basic shape.

Consider exaggerated details and bright colors that will make the sock puppet more attractive or fierce, and create a dramatic effect for your audience.

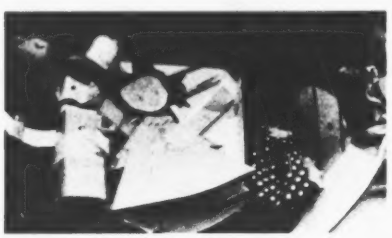
### Stick Puppets

#### Materials

Drawing and painting materials, magazines, construction paper, heavy drawing paper, oaktag, splints, dowel sticks, cardboard strips, glue, stapler, cloth, trimmings. The spokes of a discarded umbrella or wire from a wire coat hanger may replace dowel sticks.

#### Experiences

Your idea may take the form of a simple figure on a stick, or an elaborate construction with several movable parts.



Draw or paint a human or animal form. Consider using pictures cut from magazines to create real or imaginary characters.

You may design movable parts such as arms, legs, a tail. These may be cut from paper and attached to the figure with a flathead paper fastener or other device.

Attach the figure to a stick of suitable size. Wooden splints or cardboard strips are suitable for small figures, wooden dowels for large puppets.

More than one stick may be used to manipulate movable parts.

Consider the design of the back, since the stick puppet will turn and move when on stage.

Add details to the puppet with cloth, felt, jewels, yarn, glitter, etc.

## Shadow Puppets

MATERIALS

Construction paper (preferably in dark colors), scissors, hole punch, stapler, adhesives, string or flathead paper fasteners for jointed puppets.

Screen: mount white tissue or other translucent paper in a cardboard frame, or hang a white sheet on a taut string.

Lighting: slide projector, or improvised lighting fixtures, colored slides and gelatins (for effective lighting).

EXPERIENCES

Sketch fanciful people, creatures, or monsters.

Work for a clear, strong outline. Exaggerate forms so that the shadows they cast will demand attention.

Cut out along the outline of the figure. Consider cutting or punching holes within the figure so that light may shine through these openings and create a pattern.

Shadow puppets may have movable parts. See Stick Puppets.

Attach the figure to a stick, piece of tightly rolled paper, or heavy cardboard strip.

*Note:* When the puppets perform in a darkened room, behind a translucent screen, the light source is placed in back of the puppets so that they cast a shadow on the screen.

Experiment with various effects as you manipulate the shadow puppet to create a mysterious world of moving shadows.

## Marionettes From Found Objects

MATERIALS

Found objects, nails, hammers, drawing and/or painting supplies, cloth and trimmings, string, screw eyes (attach string to hand control), wood strips (for hand controls).

EXPERIENCES

Collect spools, cans, small boxes, styrofoam shapes, or other found objects.

Assemble the parts to suggest a person, animal, space creature, or hero.

Experiment with various arrangements before deciding on the final form.

Discover ways to attach the parts so that they will move. For example, consider puching holes in the tin cans with a hammer and nail and then tieing the cans together with string threaded through the punched holes.

Create a costume and add details that will impart character to your creature.

The marionette may be hung on strings and a simple hand control devised.

## EVALUATION

Where do exaggerated features make a puppet more effective?

Where does the costume emphasize the character of a puppet?

Select a puppet that appeals to you and discuss the character it suggests. Or, manipulate the selected puppet and improvise a brief dialogue.

Which puppets are especially well constructed? Especially imaginative? Ingenious in the way materials were used?

Where is a puppet made effective by the use of contrasting colors? Varied textures? Inventive details?

Which puppets seem to be magically lifelike?

Which puppet invites you to be a puppeteer? Why?

## Additional Experiences

Work at home to create puppets. Consider large cloth puppets that may be designed as "fun" pillows or bags.

Puppets make fine gifts for young people. Sock puppets stuffed with beans invite a variety of game activities.

Use puppets for party entertainment.

Use found objects to make puppets in unusual sizes. For example, tin cans suggest robots; what will you make?

## BRING YOUR PUPPETS TO LIFE

### Aim

To coordinate the puppet's actions with an improved dialogue

### Materials

Puppets and an improvised stage

### Experiences

AN INTRODUCTION

Class may divide into groups. Each pupil introduces his puppet to the group.

Puppets may be called on to react to topics of real concern or give an eye witness account of an event, real or imaginary.

Each group may then present selected puppets to the entire class.

INVENT A CHARACTER

Consider the character expressed by your puppet.

Combine an improvised speech with the dramatic action that best expresses this character.

IMPROVISE A DIALOGUE

Two or more pupils may cooperate in an improvised puppet show. Consider a television interview, a comedy act with jokes and riddles, an argument with pushing and shoving, a dare to. . . .

*Note:* Consider using puppets in conversation, discussion, reporting, story telling, choral speaking. See Bureau of Curriculum Development, *Handbook for Language Arts: Grades Five and Six* (New York: Board of Education of the City of New York, 1973).

### Evaluation

Which puppet has been made to move most realistically? Most imaginatively?

Which puppet was the best actor?

Which puppet character appealed to you? Tell about the character.

Which group seemed to work well together? How did their cooperative spirit contribute to a good performance?

Which performance did you enjoy? Why?

### Additional Experiences

Use a puppet to enliven a report in other areas of the curriculum.

Observe television puppets, and study ways and means to improve your ability as a puppeteer.

Manipulate a puppet in each hand. Improvise a dialogue for both characters.

## THE PLAY'S THE THING

### Aim

To integrate art and language art learnings

To stage a dramatic puppet performance

A COOPERATIVE VENTURE

Groups may be formed to work on each aspect of the performance. At times, groups will come together so that ideas and fun may be shared and the various aspects of the production coordinated.

### Experiences

SELECTING THE PLAY

Consider original scripts, plays, or stories that may be adapted. The following questions may guide the selection:

Is the action varied?

Are there some important characters? Supporting characters? Contrasting personalities?

Is the dialogue lively?

Are there elements of humor? Suspense? Surprise?

What are the possibilities for music, dance, sound effects?

Will this play appeal to our audience?

THE PUPPET CHARACTERS

The puppets you have made will try out for various roles. Costumes and characters may be adapted for the required roles.

*or*

Puppets may be created for a specific role.

PRODUCING THE PLAY

*Voices*

Dialogue should be rehearsed until it is smooth and audible, however, too many rehearsals deaden spontaneity.

It may not be necessary to memorize lines. Improvisation adds to excitement and fun, or you may record lines using a tape recorder.

Consider employing amusing inflections and surprising sounds.

A narrator may speak through a puppet or appear on stage. Offstage voices, even voices from the audience, may add variety.

*Sounds*

Experiment with music and sound effects. Try group singing, a music box, rhythm band instruments, drums, whistles, clapping, other improvised sound effects, recordings. A talented pupil may sing, or play an instrument. A taped concert or news broadcast may provide the right background sound for the performance.

Consider contrasting loud and soft sounds just as we contrast light and dark colors—for variety, clarity, and dramatic effect.

*Action*

Experiment so that the puppets' movements contribute to the dramatic effect. Try exaggerated movements, impossible jumps, dangerous falls, amazing flights, and hard hitting punches.

Dance offers another way to animate puppets.

*Note:* Some rehearsal time should be spent before a live audience. Observe reactions and then adjust the dialogue, sound, action, and timing.

THE PUPPET STAGE

Auditorium curtains may be left partly open. This opening becomes a puppet stage. Mask the bottom and top areas with paper or cloth.

*or*

Tables, screens, cartons, and packing cases may be arranged to form a stage. Consider the following: scale in relation to puppets and operators, a ledge on which puppets may perform, means of hiding the operators, ways of suspending backdrops, a draw curtain or shade.

STAGE PROPERTIES

Design props for stage and puppets. Avoid a cluttered stage, since it limits possibilities for action.

DESIGNING SCENERY AND LIGHTING

Discuss the relationship of scenery and lighting to the play and characters. Simple, symbolic shapes are often more effective than realistic details.

Consider the need for scenery and lighting that sets the mood but does not dominate the characters.

Color slides may be projected on a backdrop. Experiment with two or three projectors if they are available. Images may overlap, expand, move and fade. Consider projecting slides so that images fall on walls, ceiling, people.

Colored gelatins may be placed in the path of the beam of light.

*or*

Try images from an opaque or overhead projector. Consider using brief motion picture sequences.

*or*

Sketch original ideas for scenery. Incorporate the best ideas in a full scale background.

*Then*

Experiment with lighting. Use flashlights, flood lights, footlights, or lamps. Colored tissues, gelatins, cellophane may be used to interrupt a beam of light and create a world of moving shapes and shadows.

The best effects will be those that you discover as you experiment, combine media, and consider the mood and meaning of your production.

As work progresses, place the puppets on stage so that size, color relationships, scenery and lighting may be explored, while dramatic effects are heightened.

THE PERFORMANCE

All aspects of the performance must be synchronized in the final rehearsals. Test audience reaction. Consider the following:

Did the story get across?

Was the audience reaction favorable?

Was the action lively?

Did dialogue and action mesh?

Were special effects of sound, lighting, dance, etc., well timed and spaced?

Did the audience enjoy the humor?

Did people work cooperatively?

What have you learned from your experience in puppetry?

*Then*

Invite your guests and enjoy your role in the final performance.

## Evaluation

When you view puppets on television, consider the following:

What features were exaggerated and how did this heighten the puppets' appeal?

How did scenery and properties help to set the mood of the play?

How was music or special sound effects used in this performance?

Were puppets manipulated in an especially lively, surprising, or skillful manner?

How did you react to the puppet actors?

## Additional Experiences

*Note:* Increase puppetry skills by creating papier-mâché puppet heads. See Virginia Gayheart Timmins, *Art Materials, Techniques, Ideas*. (Worcester, Mass: Davis Publications, Inc. 1974) page 149. It is a good reference for pulp and strip method papier-mâché.

Use the art learnings and skills developed in puppetry.

Use puppets to add interest to reports in all areas of the curriculum.

Let your puppets entertain at parties and meetings. The puppet show may be as simple or elaborate as time and talent permits. Puppets are fun for young people, but they may also explore serious contemporary problems and conditions with more mature groups.

Look for puppet characters in films. Consider using the puppets you create for an animated cartoon or motion picture film. See Section on Photography and Filmmaking.

As you create and animate puppets, discuss the following:

A puppet created for a particular role may surpass a human actor. A puppet villain may be completely evil, and the puppet hero completely good. Do you agree or disagree? Why?

A puppet is manipulated by a force that the puppet cannot control. Have you ever felt like a puppet? Are men like puppets? Explain.

## SUGGESTED ASSIGNMENTS

Report on the rod and shadow puppets of the Orient and the Middle East. Create a puppet that illustrates some of their characteristics.

Prepare a report on the puppet theatres of Italy, France, Japan.

Write a one act play for puppets.

## ADDED APPRECIATION

Puppets on television are well known personalities. You may have met Shari

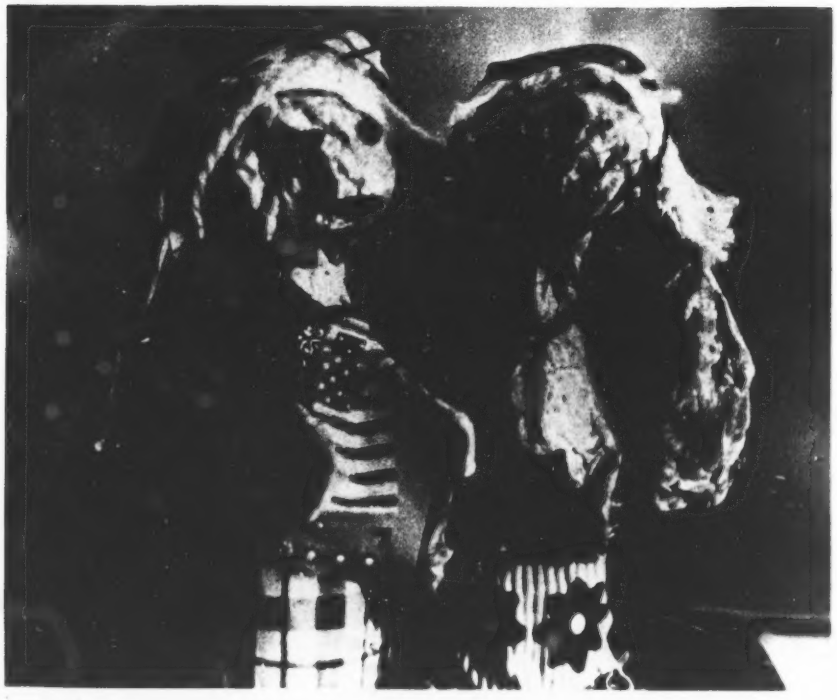
Lewis' puppets, Lamb Chop and Charlie Horse, Burr Tillstrom and Kukla, Fran and Ollie, or Jim Henson and The Muppets. Look for puppet characters that appeal to you.

There are many puppet theatres in New York. Find out about performances for school groups and the public. Among the groups that you may contact are:

Bil Baird Theatre, 59 Barrow Street, New York 10014;

Rod Young Puppets, 93 Perry Street, New York 10014.

The New York City Department of Parks—Marionette Theatre, 830 Fifth Avenue, New York, 10021 schedules free programs in public schools, and also performs in playgrounds during the summer months.



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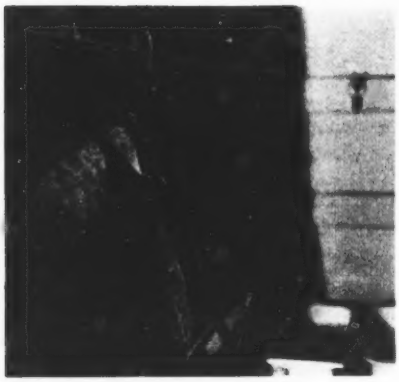
# Photography



## INTRODUCTION

The appeal of the camera is so great, simple, and inexpensive equipment so readily available, that taking pictures has become a folk art of our time. With a camera the pupil may crystalize experience. As the pupil sifts through events and searches for the right picture to record, visual clues take on additional meaning. The quick, unseeing glance becomes a thoughtful process in which ideas and images are examined, selected, and rejected. Through the viewfinder of the camera, the pupil's visual awareness is expanded and seeing becomes a powerful and exciting way of learning.

### Aims and Outcomes

To Enjoy

Using the camera and creating pictures
Sharing photographs
Exploring home, community, and school through the photographs we take
Recording impressions and images

To Learn

To apply to photography the principles of composition such as balance, emphasis, rhythm, tension and movement
To use the camera and darkroom equipment
To screen environment to achieve the most suitable aspect

To Appreciate

The camera as a means of creative and aesthetic expression in the hands of an artist
Photography as a means of communication
Some of the outstanding photographs of the past and present
The influence of photography on the other areas of art

## EXPERIMENTING WITH PHOTOGRAPHS

**Aim**

To explore familiar photographs from a different point of view

To use photographs to stimulate visual perception

### Materials

Newspaper and magazine photographs, personal snapshots, construction paper and other types of mounting paper, scissors, rubber cement, rulers, compass, black tape, blueprint paper, pan for water.

### Experiences

Designing Photographs

Collect newspaper and magazine photographs as well as pictures of family and friends.

Discuss those sections of each picture that attract your attention, or are interesting in a special way.

Use a divided picture frame cut from black construction paper to crop the picture so that the most interesting sections are revealed.

Mount the "new" images you have created.

Experimenting With Still Photographs

Select a newspaper or magazine photograph.

Cut the photograph into strips and arrange the strips on a background paper of contrasting color.

Expand the photograph as the strips are arranged so that portions of the background paper show through.

Experiment to create a feeling of imbalance or motion; humorous or bizarre effect.

Paste the cut parts on the background paper.

*or*

Cut a large square from a photograph. This will be square A. Cut a somewhat smaller square from square A. This will be square B. Continue to cut smaller and smaller squares.

Reassemble the photograph, but replace the squares in various ways. The top of a square may become a side, etc.

Paste the parts on a background paper.

*or*

Select a photograph.

Use a compass to outline several concentric circles on the photograph. Cut out along the lines.

Reassemble the photograph by arranging the rings in new relationships. Experiment to create a feeling of vibrating planes.

## Evaluation

Which pictures would you like to see enlarged?

Which were improved by an unusual presentation or arrangement of the original?

Which pictures gain effectiveness through distortion? Humor? Surprise? An illusion of motion?

Which pictures were improved by cropping? A new arrangement of the parts?

## Additional Experiences

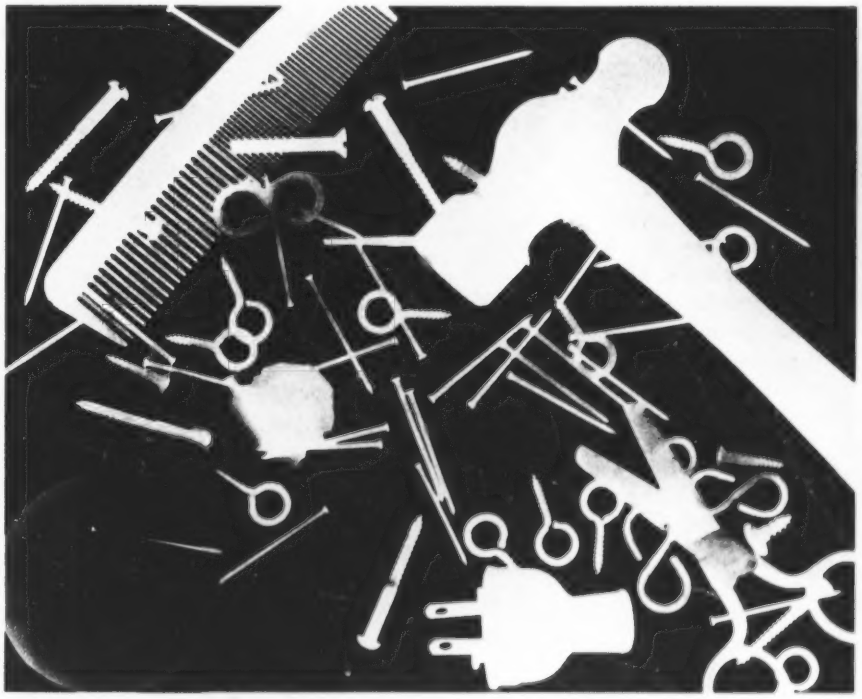
Cut up snapshots of yourself and photographs from a magazine. Recombine the sections to make interesting and amusing illustrations (yourself riding to the moon; performing unusual actions; being part of a different environment; joining extraordinary groups of people, animals, etc.).

Secure two or more copies of a single photograph. Cut these into strips and arrange an expanded, or otherwise distorted version of the original photograph.

Combine personal photographs in a montage. Use a theme such as sports, my family or friends, hobby.

Try painting with developer. Use a brush and photographer developer to "paint" on photographic printing paper. The surface turns dark as the developer touches the paper. When the design is complete, place the sheet in the fixer (hypo). Wash the print under running water and dry between layers of paper toweling. See Pearl Greenberg, *Art Ideas for Young People* (New York: Van Nostrand-Reinhold, 1970).

Experiment with blueprint paper (remember that it must not be exposed to light until you are ready to print). Use a paper in the same size as the piece of blueprint paper you plan to use. Arrange opaque and/or transparent objects on this paper. Finally, place the objects on the blueprint paper (coated or slightly colored side up). Expose the blueprint paper in strong sunlight or use a lamp. Experiment with varying degrees of light. When a satisfying color is visible, remove the objects and place the paper into a pan of water for several minutes. Spread the print on newspaper to dry. See Bureau of Curriculum Development, Science Grades K-6, *Sound and Light in Communication*, also *General Science Grades 7, 8, 9*. If you wish to continue experiments in this area, see Robert W. Cooke, *Designing With Light On Paper and Film*. (Worcester, Massachusetts: Davis, 1969).



Produce photogram images on photographic paper. The room must be darkened. Arrange objects on the photographic paper. Expose arrangement in a strong light for about 6 seconds. Then place the exposed sheet in a tray of developer. When black areas are developed, put sheet into short-stop solution for a few seconds. Then slide sheet into "fixing" solution or hypo. After 10 minutes, place photograms in clear running water for about 20 minutes. Dry photograms. Experiment with opaque and translucent objects.

Mount photographs on construction paper. Experiment with the size and proportion of the background paper, with the placement of the photograph on the background paper, with uneven margins and an unbalanced design. Contrasts in size achieved by mounting a

small photograph on a large background paper, as well as contrasts in color and shape are among the ways to add interest to your photographs.

## ANIMATING STILL PHOTOGRAPHS

### Aim

To experiment with effects of light, motion, and sound

### Materials

Photographic slides, discarded negatives, slide projector, record player, records, theatrical gels, magic markers, glass or cellophane slide mounts, tiny pieces and bits of paper thin materials, drawing materials.

### Experiences

Collect color slides of random subjects.

Arrange the slides in a unique sequence.

Project the slides and experiment with effect on the projection made by moving opaque materials in the path of light.

Try out of focus projection and/or combining images from two or more slide projectors.

Move theatrical gelatins or colored cellophane in the path of the light.

Experiment to find ways to move still slides. For example, move the projector; move a mirror in front of the light beam.

Add recorded music, or live sound effects, to create a multimedia show.

### Evaluation

Did you enjoy the light show? What effects appealed to you?

What further experiments would you like to try?

Can we design a light show to entertain a school or community group?

## Additional Experiences

Use magic markers to create new images on discarded color slides. Project these slides.

Use an overhead or slide projector to cast the shadow of a cutout design or three-dimensional figure on a screen. Move the design or figure to animate the shadows.

Cut discarded black and white and/or color negatives to a size that will fit into your slide projector. Create slides by scratching designs on the dull or coated sides of the sections of negatives, and then placing two negatives face to face. The scratched designs on the two negatives will blend when you project the slide.

Create a collage in a slide mount using tissue paper, thread, feathers, cellophane, and other tiny bits and pieces of paper thin material. Project the slides you create. Magnification adds a new dimension to the material.

Imagine and discuss a "happening" that uses light, motion, and sound. It need not be practical or possible.

Sketch an absurd invention that uses light, motion, and sound to accomplish a simple task. The cartoonist Rube Goldberg sketched an elaborate apparatus to flash lights, ring bells, and move equipment to awaken a sleeping midget. What will you invent?

# EXPERIMENTING WITH A CAMERA

## Aim

To make pictures that will communicate ideas and feelings

To make pictures that will reveal the individual's unique and personal way of seeing

## Materials

Polaroid, 35mm, or other cameras, film and processing, mounting paper, rubber cement, paper cutter. See G1 List, Board of Education: Bureau of Supplies for photographic equipment and accessories.

The Bureau of AudioVisual Instruction may be consulted if you wish to purchase cameras or darkroom equipment that are not included in the above listing.

## Experiences

DISCUSSION

On what occasions would you take photographs?

What places and things would you like to photograph? Why?

What may photographs communicate about nature, family, friends, things, pets, school, and community?

What may the pictures you take tell about *you*?

Is photography an art? Why?

In a collection of photographs, look for examples with everything in focus (clearly and sharply defined), with the foreground only in focus, with the background in focus. Discuss why the photographer might have decided to take such pictures.

ABOUT YOUR CAMERA

Pupils may bring various cameras to class and demonstrate how they operate.

Demonstrate the use of the cameras that are available to the class.

Pupil handles the camera he will use to become familiar with its parts and functions (without film).

Experiment by focusing the camera lens at distant objects and at closer objects (a single lens reflex camera is best for this exercise).
*Note:* This selective focus is controlled by varying the aperture (opening) of the lens. The smaller the opening, the greater the depth of focus. The wider the aperture, the more selective the focus.

Describe what happens to the background when you focus at something close. Observe the effect on the foreground when you focus on something distant.

SELECT YOUR SUBJECT

Use a 12" × 18" paper frame with a cut out of about 1½" x 1" as a viewfinder to select the subjects you will photograph. Consider events and activities in and around your school and home.

Hold the above viewfinder at arms length, cover one eye and observe the field of view. Notice that a small object

fills the entire frame. Now move the viewfinder to about one foot from the eye and observe the mid or normal view. Place the viewfinder directly in front of your eye and observe the wider field of view. These views captured on film are equivalents of a telephoto lens, normal lens, and wide angle lens picture. Observe your subject from these three points of view.

If a zoom lens is available, note that it gives all the sizes between its widest field of view (wide angle) and its narrowest field of view (telephoto.)

As you experiment with the field of view, search for the special ideas and feelings that you wish your photograph to communicate.

Will you make color slides or black and white prints? Select the appropriate film for the mood you wish to communicate.

Look at each subject from various points of view before deciding on the particular view you will photograph.

Consider the relationship between the foreground and the background areas. You may wish to avoid a distracting background so that the image in the foreground stands out clearly. On the other hand, you may wish to focus on an interesting background area.

### Take the Picture

Focus the camera, get the image you wish inside your viewfinder, and click the shutter. Pupils may share a camera, alternating the roles of photographer, subject, consultant, and onlooker.

*Experiment:* If you use a single lens reflex camera, take the picture with different focal length lenses. Whatever your experiment, keep a record of what you do so that successes may be repeated and future failures minimized.

### Share Your Photographs

View the completed prints, and consider cropping pictures to improve the composition.

Arrange photographs in a sequence that tells a story, records experience, or presents a pattern.

Mount and display your prints.

Present color slides to an audience.

## Evaluation

Which photographs are clearly focused? Where does soft focus enhance the effect?

Where does contrast make the image clearer?

Where do you see an unusual view of the familiar?

Where do you see varied forms? Repetition of forms? Suggested motion? Texture?

Which pictures do you like? Why?

Select a photograph that makes you feel sorrow, anger, or joy and tell about your response.

## Additional Experiences

Select a photograph and write about the facts you observe. Then tell a story based on the observed details.

Select several related photographs or slides and arrange them in a sequence so that the pictures tell a story or express an idea. Change the sequence so that the meaning is affected.

Photograph a subject from various points of view. Mount the photographs on top and sides of a box or other three dimensional form. The work you create may be viewed from all sides.

Make stick puppets from photographs.

Make a pinhole camera. See Bureau of Curriculum Development, *Science: Science: Grade 6* (Board of Education of the City of New York, 1972), pp. 33-34.

Take photographs to show other people what you know and how you feel about your life, community, family, friends, and pets.

Take close-up photographs of familiar things. Try fruits and cut vegetables.

### The Darkroom

Developing negatives, and making prints are highly desirable activities. In the darkroom, the pupil may begin to understand the infinite possibilities of contrast, size, texture, and emphasis that are available to the artist-photographer. Whenever possible, a darkroom and the necessary supplies and equipment should be made available to the art class undertaking a unit in photography. For a model darkroom see the Bureau of Curriculum Development and the Bureau of Community Education, *Charm, Magic and Photography Clubs* (Board of Education of the City of New York, 1968) or call the Bureau of AudioVisual Instruction for revised recommendations.

## FOCUS ON RESPONSE

### Aim

To use a camera to explore the immediate environment

### Materials

Camera, film and processing, mounting paper, paper cutter, and adhesive.

### Experiences

We will explore the school block, and use a camera to record ideas and events that seem important.

Your picture may be a record of what happened at a particular instant. It may show something that you know but most other people miss.

What will you look for?

What may you photograph?

Walk along the familiar school block. Look carefully at people, places, and things (class or smaller groups arrange to share a camera).

Select the subject you will photograph. Get the right image in your viewfinder and take the picture.

When the completed prints are ready, arrange them so that they tell the story of a city block. Titles, captions, and comments may add interest to this exhibition.

### Evaluation

What did you photograph? Why is this important to you?

Which picture might interest people? Why?

Did all of us see the same things? Why do we see things differently?

How can the photographs you take help other people to see and understand your ideas?

Which pictures do you like? Why?

What other photographs would you like to take?

### Additional Experiences

Tell a story with a sequence of images shown on the overhead projector. Images may be original drawings, with or without subject matter. This might be considered as an experiment somewhere between a comic strip and a movie. This type of production, accompanied by a taped sound track, is suitable for an auditorium program.

Take a walk and pretend that you are a news photographer. Search for events to photograph for your newspaper.

View your community as an artist-photographer. What would you photograph? Consider the following:

The policeman and other civil servants

Pollution, eye-sores, and other problems of our environment

A bit of beauty

Neighborhood personalities

Schoolyard activities

*Be a Noticer!* Take pictures of the things that you notice and others miss.

## SUGGESTED ASSIGNMENTS

List and define words new to you in the vocabulary of photography.

View exhibitions of the work of contemporary photographers such as Bruce Davidson and Gordon Parks.

Construct a well designed album for family photographs.

Collect examples of notable photography found in magazines and newspaper.

Collect examples of nature photography.

Identify eminent artist-photographers: Stieglitz, Steichen, Andreas Feininger, Dorothea Lange and Suzanne Szasz.

Create a collage of black and white and/or color negatives. Glue selected sections of these negatives to each other, or use a large negative as a background. In this way, the collage remains transparent. Mount in a frame cut from construction paper or cardboard and hang in a window.

## ADDED APPRECIATION

Find opportunities to study and enjoy fine photographs. You may search the daily newspaper and find a photograph that suggests some of the timeless qualities of a classic painting, or find a photograph that records an event at the significant instant. You may view photographs for the story they tell, the portrait they present, the action they capture, or the place they picture. Consider the feeling or emotion the photograph conveys; the point of view or special interest it reveals. Consider technical aspects to the extent that you have learned the technology of photography.

Interested pupils may do research in a particular field of photography, for example: fashion photography, underwater photography, medical photography, criminal photography, and aerial photography. Pupils may explore the work of an artist-photographer and find a unique record of the past, as in the work of Mathew B. Brady who photographed the Civil War battlefields; a contemporary record in the work of Henri Cartier-Bresson, Alfred Stieglitz, and Edward Steichen. We may explore the influence of abstract art on photography in the work of Laszlo Moholy-Nagy and others.

The Metropolitan Museum of Art has a collection of photographs taken before 1914. The Museum of Modern Art has a large collection of contemporary work. You may visit a community gallery or find a photographer willing to lend work for a school exhibition. Visit the International Center of Photography 1130 Fifth Avenue at 94th Street, New York City

Among students, parents, and faculty, there may be a photographer willing to share the particular view he or she has captured on film. Finally there are books illustrated with fine photographs and periodicals which emphasize the art of photography.

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# Filmmaking

## INTRODUCTION

Many children spend more time watching television and movies than they do reading. This suggests that images are successfully competing with books in the competition for children's time. We can exploit and expand this interest by providing experiences in creative filmmaking. This contemporary art form is self motivating, provides opportunities to apply art concepts, record visual experience, and explore personal ideas and feelings. Filmmaking at this level does not require elaborate equipment or complex technology. What is required is a desire to experiment, improvise, and innovate.

### Aims and Outcomes

#### To Enjoy

Expressing a personal viewpoint in a contemporary medium
Assuming the varied roles that are involved in a film production
Identifying personally with this contemporary art form
Presenting the films we make to an appreciative audience
Creating in a different art form

#### To Learn

To use technology creatively while understanding our technical limitations
To integrate the visual arts and other branches of the humanities
To record an individual statement using the film medium
To participate and cooperate in a group activity in which the role of each pupil is crucial
To become a selective and critical viewer

#### To Appreciate

The film as an art form through an examination of professional student films

The film as a creative and expressive medium

The "how" and "why" of experimental films

The relationship between film and the arts

## INTRODUCTORY ACTIVITIES

### Aim

To experiment with moving images

### Experiences

#### An Illusion of Motion

On one side of a piece of stiff paper draw a bird, on the other side a cage for the bird. Attach the drawing to the tip of a pencil or dowel stick. Twirl the stick to create an illusion of motion. Try a hand and cup; a flower and rain drops; laughing and crying faces.

#### Flip Books

Use a small notebook or pages stapled or tied together to make a book. The more pages, the easier it will be to flip these pages and animate the drawing.

On one side of each page, near the right hand edge of the paper, draw figures or shapes. Have the position of each figure or shape change slightly as you proceed from page to page.

Flip pages to animate the drawings.

#### Moving Marks
#### Design on Clear Film

A roll of film may be stretched across desks and five or six feet of 16mm clear leader film are allowed for each member of the group.

*Note:* 8mm or super 8 film may be used but the small size limits opportunities to design.

Use magic markers (not water based) to create lines, spots, and shapes that proceed from frame to frame while gradually moving from one position to another when projected.

Consider the design on film as a linear painting using variety, repetition, rhythm and space. For example: variations in size may effect a forward and backward motion.

Splice individual strips of film together and project. Complete with recorded or taped sound effects.

BEFORE YOU MAKE A MOVIE

SUGGESTIONS FOR
YOUNG FILMMAKERS

Take some time to look at the world through the camera's viewfinder. Point the camera at whatever interests you. Notice how it seems to put a frame around what you see. The picture in the frame changes as you point the camera in different directions. If a camera is not available, use a small paper frame or your fingers as an improvised viewfinder.

Even after you have begun shooting, you are not obliged to press the button every time you bring the viewfinder up to your eye. You *always* have the choice of *considering* a picture before *taking* it.

Some people, when taking pictures, develop the habit of waving the camera about—up and down, side to side. When the pictures are projected later, the effect is dizzying, and unnerving. Pictures on the screen always seem to move about faster than you can recall moving the camera when you took the pictures.

Some day, of course, you may want to create just this unsettling effect, and waving the camera when shooting is one way to do it. But at first, you had best keep the camera fairly steady and let the world move before you.

When you use your camera to take pictures of what interests you, you must help your audience see clearly just what it was that held your interest. If something of interest appears in the distance and you point the camera in that direction, you should be aware that the viewfinder probably enclosed other details which you have no reason or desire to show.

One way to make clear what you do wish to show, is to have it fill a large area of your viewfinder. If your camera has a zoom lens, you can enlarge the interesting portion of your scene—actually appear to bring things closer—by extending your lens to full zoom. Another way is to wait until you have approached closer to your subject before you begin shooting. Perhaps this drill can be practiced in class before embarking—consider it a dry run.

## WE MAKE A FILM

### Aim

To introduce the technology of filmmaking

### Materials

Cameras, film and processing, lights, sound equipment, tripods, film editor, viewer and splicer, projector, screen, and materials for making titles.

### Experiences

THE CAMERA

Demonstrate the use of available 8mm, super 8 cameras.

Handle the camera and become familiar with its parts. Manufacturers provide instruction manuals for their equipment.

Establish procedures for sharing equipment and keeping it in good order.

BE A FILMMAKER

(START WITH ENTHUSIASM)

CHOOSE A SUBJECT

What would you like to tell people about? Consider places, events, feelings, ideas as you explore subjects for the film the *group* will make.

*Note:* 10 feet of 8mm or super 8 film will allow a pupil to shoot a sequence of no more than nine shots in about one minute of running time.

Proceed to the location where the film will be made.

FILM SEQUENCE

Each pupil may then use his alloted film to record images that he finds significant. Although individual contributions have not been preplanned, the selected overall theme provides unity when the segments are joined in the completed film.

VIEW YOUR "MOVIE"

The developed film is shown to the group. After the excitement of the first viewing, careful analysis begins.

Identify the contribution of each pupil.

Discuss reasons for selecting or rejecting a particular scene.

Discuss scenes that were particularly active, revealing, unexpected or pretty.

What did you learn from these experiences?

What additional ideas or places would you like to explore with a camera?

EDITOR, VIEWER AND SPLICER

Demonstrate the use of the editor, viewer and splicer.

Once the possibilities of editing have been introduced, consider the following:

> What parts should be cut?
> How can we best arrange the scenes to make an interesting visual statement?

*Note:* Although the entire film group participates in the above decisions, it is suggested that one or two pupils do the actual work of editing.

SOUND FOR SILENT FILMS

What sound may we use? Consider recordings, chants, clapping, improvised sound effects, poetry readings, wild tracking. Sound can change the impact and meaning of a film.

FIND AN AUDIENCE FOR YOUR FILM

## Evaluation

View your film with a critical eye. Consider the mood and the feelings evoked. How was a specific mood and/or feeling given visual form? How did sound add to the effectiveness of the film?

What action captured interest? How might it have been expanded?

Photo: George Kondogianis

What new idea was explored? What new point of view?

What changes would you suggest if the film were to be done a second time?

## Additional Experiences

Consider a film on a specific topic such as: My Neighborhood, The City, Air Pollution, Drug Abuse, Street Games. Each member of the group may film a short sequence that reflects a personal way of seeing. Segments of film may then be edited and combined.

Write an original script. Assign roles for the filmmaking project. Consider alternating roles so that each member of the group has some experience with the various phases of filmmaking.

Try filming from many different points of view. You may have seen movies where booms were used to hold the camera. You may improvise this action to increase the range of your experiments.

Try filming paintings or drawings to create a sequential story.

Add to your filmmaking vocabulary. For example,

panning—the camera is moved in a continuous, slow, smooth sweep.

zooming—using a zoom lens to move in and out of the area of a subject while shooting—the camera is stationary while the field of view changes.

wild tracking sound—recording sound as it occurs in a natural situation, such as traffic noises or cheers at a ball game.

FILMS FOR STUDY

Films for classroom viewing may be secured from Eastman Kodak, Audio Visual Distribution, Rochester, New York, 14650. A catalogue lists available free films.

Films on filmmaking are available from the Bureau of Audio Visual Instruction film loan collection.

# INTRODUCTION TO ANIMATED FILMS

Animation is more than a conjurer's trick. Since, in filming, we communicate our ideas of directing forms in motion across a screen, animation allows us to use many forms and more varied kinds of motion, than would be possible if we were limited to natural movement.

To understand how animation is done, we must remember that motion pictures never really move. What we see on the screen is *apparent* motion—an illusion. The film running through the projector is no more than a series of still photographs being cast on the screen in rapid succession. Between each "still" there is a brief pause and a screen blackout. During this pause the next "still" moves down into the projector's light path. The nature of vision is such that we are subjectively aware only of the light, the screen image and the illusion of motion.

It is possible with many movie cameras to take one picture at a time, just as we do with a still camera. If we use our movie camera in this fashion, to take a succession of photographs of an object in slightly different position, we have the basis of an animated film.

If we merely repeat each photograph without variation, the original object will appear on the screen in its original stationary position. But, if we vary the object's position between each snap of the movie camera's shutter, the effect on the screen is movement of some kind. Control of this apparent movement is an ability acquired by the filmer through experience.

# ANIMATION AN OPTION FOR YOUNG FILMMAKERS

## Aim

To create and animate forms

## Materials

Motion picture camera, film and processing, animation stand, lights, art materials, film editor, viewer and splicer, projector, screen

See the Bureau of Supplies, Board of Education of the City of New York, *Contract Data Sheet Index*, and *Stocked Supplies Catalogue*—Audio Visual Equipment and Supplies for projectors, tape recorders, etc., and Photographic Equipment and Accessories for film with processing, etc.

Technical information regarding film and other multimedia productions, as well as the related equipment, may be secured from the Bureau of Audio Visual Instruction.

## Experiences

### Scratch Designs on Film

### An Introductory Activity

Use discarded exposed film, or standard leader film. Unwind a roll of film across desks, allowing a pupil five or six feet of film.

Lightly moisten the dull side of the film with water.

Scratch off the coating (emulsion) with a small, pointed tool so that lines and shapes converge, diverge, and change as they move along the strip of film.

### Using the Motion Picture Camera for Animation

An 8mm or super 8 motion picture camera may have a single frame release. This enables the camera to take one frame each time the button is pressed. Examine the camera for this feature. Practice releasing one frame at a time.

If the camera does not have this feature, practice releasing the film in short "blips" to expose one, two or, at most, three frames and then stop the action.

Still material may be animated by shooting two or three frames in one position before the subject is placed in a new position and photographed again (a single frame may flash on and off too rapidly to be perceived).

### The Animation Stand

The camera should remain in a fixed position while the objects are moved between photographs. This requires an animation stand which may be sophisticated or improvised. Consider using a tripod which permits the camera to be pointed at the subject material. If you rig the camera above the surface to be photographed, you may quickly shift material on the stage.

### Slow Motion

You may wish to experiment with slow motion effects by exposing more than three frames before placing the material in a new position.

### Lighting

Check the light meter to see if natural lighting is adequate. Otherwise, filming indoors will require photographic lights set on stands, or clamped to nearby furniture.

### Art for Animation

Through animation, anything can appear to move in almost any way. There are only practical limitations to the content of an animated film. Consider cartoon figures, magazine cutouts, cut paper forms, drawings, puppets, or other art work. Consider combining both "live" and animated motion on one film.

The camera's field of view will determine the area in which the design must be placed. For example, 4½″ X 6″ may be a size suitable for drawings or cartoons.

*or*

You may find it convenient to work on a larger area. Paint a background about 14″ X 17″. This background is laid on a table and becomes the "stage" on which the material to be animated is arranged. Keep the material within an area of 10½″ X 15½″. Note that the larger area of the painted background gives you a margin of safety should the field of the camera go beyond the material being animated.

### Planning Action

Individual drawings may illustrate each stage of an action, cutout figures may be moved on a background drawing, or the background may be moved while the figures remain stationary. Remember, this motion must be slight so that filmed action may flow smoothly.

SHOOTING

Check the camera and the lighting. Focus on the material to be animated. Expose two frames or a fast "blip". Experiment with effects of slow motion by exposing more than two frames. Move the material slightly, or focus on new material and repeat the process until the sequence is complete.

TITLING

Discover ways to animate letters and words. Photograph the action as letters chalked on the sidewalk or written in sand. Try cut paper letters, children's alphabet blocks, penmanship, hand lettering, words cut from newspapers and magazines. Use light to add depth to raised plastic letters.

EDITING

Consider the most effective and lively way to convey the idea.

## Evaluation

What part of the film did you like best? Why?

Where did animation create surprising effects? Humorous situations?

Where was animation natural? How was this achieved?

Where did the action flow smoothly?

What ideas, moods, or feelings were communicated visually?

What images were especially meaningful to you?

## Additional Experiences

Add to your vocabulary. Define slow motion, story board, time lapse.

Get ready to go before a camera by performing a dramatic sequence using only pantomine. Let images convey ideas.

Watch animated films on TV. Look for closeups, panning, zooming, and examples of live action combined with animation.

Write a script for an animated short film. Include suggestions for special effects.

Use simple schematic figures to do a story board presenting your idea for a short film. Remember to direct the camera to focus on the important gesture or significant view. For example, a closeup of the face may be the best way to communicate fear. Whatever your intention, the story board must make it clear.

View short films and provide time for class discussion and evaluation. Refer to "The Moving Image" series, available from: BAVI, 131 Livingston Street, Brooklyn, New York 11201.

View films by young people. Some such films, available for screenings at schools, may be rented from The Youth Film Distribution Center, 43 West 16th St., New York, N. Y. 10011; Young Filmaker's Foundation, 4 Rivington St., New York, N. Y.10002.

Use a movie camera to animate your class photograph. Let the camera pan across the photograph and zoom in and out of the photograph. Combine this with live action shots of the same pupils.

Consider a motion picture festival or other fund raising activity to secure funds for filmmaking supplies and equipment.

Consider a multimedia show. Mix and match color slides shown on two or more projectors, motion pictures, flashing lights, recorded sound, live actors, and other interweaving shapes and colors.

Ideas developed in language arts, social studies, science, or other areas of the curriculum may be explored with a camera.

## SUGGESTED ASSIGNMENTS

Study comic strips to discover how a narration is divided into separate scenes by the artist. Identify closeups, mid range view, wide angle view, telephoto view, bird's eye view.

Select a familiar story and analyze it scene by scene. For example, *Little Red Riding Hood* may be divided in three parts: At Home, The Trip Through the Woods, At Grandma's House. Each of these parts may then be broken down into smaller divisions or scenes to reveal the narrative.

Write a review of a current film. Discuss mood, images, camera effects, etc. Duplicate these reviews and distribute to the group.

Several pupils may cooperate to write a monthly review of current films, include TV films and neighborhood movies. Duplicate the review and distribute.

Translate words into images. One student may write a description of a

mood, place, etc.; another may translate the verbal description into a drawing.

Translate photographs or other images into words.

Discuss the following types of film: documentary, feature, news, animated, advertising, educational, art, travelogue, TV commercial.

Discuss the filmed commercials shown on TV. Consider the length of these films as well as impact, images, clarity, variety, and mood.

Write titles that suggest a film idea. The Escape, Hard Luck, Lost in Space. Select one title and outline the story.

## ADDED APPRECIATION

Personal experience, sensibilities, and life style provide the framework upon which a film is evaluated. Your opinion and reaction are of primary importance. As these are examined and discussed, vague preference may become thoughtfully defined; choices may be backed up by careful observation. Among the many films you view each year, you may identify the few that you consider to be works of art.

Appreciation of the film as art may be encouraged by selecting a good film and viewing it for the second time. Get ready for this viewing by recalling scenes where you laughed, cried, got angry, hated, or loved. This may help you to observe how the director introduced the scene, explored the emotion, brought the scene to a conclusion, and then introduced the next scene. As you view the image on the screen, remember that the director decided what you would see, how much, whether closeup or distant view, and how lighting would be used to heighten the effect. You may focus your attention on the way sound was used to make the intention of the director clear. You may experiment with the effect of sound when watching a film on television. Turn off the sound and observe the change in the impact of a film, or you may add a radio broadcast, selected at random, and observe the changed effect. Finally, direct your attention to the editing, the way in which the director joins scenes to create meaning. At all times, your personal reactions, emotions, thoughts, feelings, and understandings are at the center of appreciation.

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# Costume Design

## INTRODUCTION

In the middle grades, the pupil often becomes increasingly aware of styling in clothing. Generally, this interest goes beyond considerations of practicality, occasion, and economics to include considerations of quality and fashion. Despite mass production, we have a wide variety of fabrics, colors, patterns, and styles from which to choose. In addition, pupils may design and make clothing or accessories that express individuality and group identity.

In selecting or designing clothing, and in combining clothes and accessories for daily wear, the pupil has opportunities to apply art concepts to a real and meaningful situation. A creative approach to the problems of costume design provides criteria for that all important decision: "What shall I wear today?"

Use collage materials, painting and drawing materials, fabrics, buttons, plastics, leathers, fashion magazines, fashion advertisements.

### Aims and Outcomes

To Enjoy

Designing costumes that will project the self image that is desired
Enhancing our best physical features and complementing personality through a study of line quality, colors, textures, and patterns

To Learn

Skills needed to give visual form to design ideas

Ways to combine fabrics, colors, patterns, and fashions to express one's individuality

Practical criteria for selecting the clothes we wear

To Appreciate

The variety and beauty of design found in the dress of various cultures, both past and present

Works of art as a source of design ideas

## EXPERIMENTING WITH COLORS, TEXTURES, AND PATTERNS

### Aim

To develop criteria for the colors, textures, and patterns in a personal wardrobe

### Materials

Fabrics: smooth, rough, shiny, dull, stiff, soft, thin, heavy, in various textures, in yard lengths, and in swatches. Crayons, magazine clippings that suggest fabrics, scissors, pins, adhesives, papers, water colors, and brushes

Slide projector, color slides, theatrical gels.

### Experiences

Try On Colored Light

Project color slides on individual pupils. Focus slides so that they seem to clothe the pupil. Observe the effect of patterns and colors.

Place theatrical gels in a variety of colors in a strong beam of light, such as that from a slide projector. Pupils may take turns standing in the color. Discuss the effect of color on the appearance, mood, and personality of the pupil.

Express Individuality

Collect an assortment of fabrics, papers, leathers, and plastics. Pupils may bring additional materials to class.

Select specific pieces appropriate to personality and preference. Arrange materials in a collage. Consider combining a personal photograph with the materials. When the arrangement is visually satisfactory, glue the parts in place.

EXPERIMENT WITH PATTERN AND PLAIN

Discuss the types of patterns used for dress, such as prints, plaids, traditional, and contemporary patterns.

Experiment with various amounts of patterned and plain material for a complete outfit, using swatches, pieces cut from a patterned design, and/or patterns you have created.

DRESS UP

If yard lengths of various materials are available, consider demonstrating the effect of colors, textures, and patterns by draping fabrics on pupil models. Exchange jackets, scarves, jewelry, or other costume accessories to demonstrate their suitability to personality and figure.

### Evaluation

Which colors seem to exaggerate size? Which textures?

Which colors seem to minimize size? Which textures? Which patterns? How do light or dark values affect size?

Can you come to any conclusion about the relationship between color and personality?

Do certain types of figures generally look best in certain patterns? If so, why?

What is the result of different line directions on the figure?

What is the effect of combining patterns? How does pattern affect the total look of a costume?

What colors are best for you? What textures? What patterns? What line directions? Do you look better in light or dark colors?

### Additional Experiences

Select a white and black fabric. Place both samples in direct sunlight and observe the way one absorbs and the other reflects heat. Discuss reasons for this variation in temperature. What colors are generally appropriate for warm weather clothing?

Search reproductions of paintings for patterns in clothing. Adapt one of these patterns for use in a fashion fabric.

View examples of African sculpture for design motifs suitable for fabrics. Create a fabric design based on one of these motifs.

Make a texture collage with fabrics in a variety of textures.

Use paper and trimmings to design a funny hat or tie. Wear it to a party.

## DESIGN A TOTAL LOOK

### Aim

To express personal preference and selectivity in clothing design

### Materials

Papers, drawing and painting materials, scissors, fabrics, glue, trimmings, pins, needles, illustrations from fashion magazines, other clippings.

### Experiences

COSTUMES FOR SCHOOL, SPORTS, OR LEISURE

Review the effect of color, texture, pattern, and design on personality, on figure types, and other personal characteristics.

Discuss figure types and decide how colors and textures may be utilized to accent one's best features.

Decide on the specific costume you will design. Experiment with various shapes, colors, and textures of fabrics, papers, or sketches to assemble a costume.

Discuss ways to present your idea. For example, consider a clothes hanger device, a simple maniken devised from cardboard or construction paper, or a sketched figure. If the design is presented as a sketch, make a note of the fabrics represented.

DESIGN HAIR STYLES AND NECKLINES

Consider the various shaped faces: heart-shaped, pointed, square, and oval. Cut shapes from construction paper, or devise ways of designing them in three dimensions.

Suggest appropriate hair styles and silhouettes for differently shaped faces. Add color areas for necklines, and study the effect of square, round, pointed, or other necklines.

DESIGN COSTUME ACCESSORIES

Discuss various costume accessories. Consider innovative designs such as "body jewelry" as well as more traditional forms. Designing personal accessories gives you a chance to be different.

Decide on an accessory and create a design. Consider a hat, headband, slippers, bag, or belt.

Select colors and textures from available materials. Experiment with different combinations and designs.

Consider size, shape, function, and construction in carrying out or illustrating the design.

A DISPOSABLE WARDROBE

Discuss the trend towards use of disposables. Give examples. What are the advantages of disposable clothing?

Use inexpensive plastic sheets to design a disposable rain hat, book bag, or cover up.

Adapt commercially available paper, designed to withstand water and stress, to fashions. Design disposable clothing.

Decorate paper clothes with suitable designs. Try a water proof felt-tipped marker.

### Evaluation

Discuss the appropriateness of different types of patterns, textures, and colors for various occasions and seasons.

Which articles are made effective by

striking contrasts? Which have subtle relationships? Innovative combinations?

Discuss and demonstrate quality in fabrics and workmanship. How do you select quality?

Discuss your idea of appropriate dress for various occasions such as school, parties, sports, the beach.

Which costumes or accessories designed by pupils would you like to own? Why?

Which articles designed in this unit might be produced and sold to boutiques? What steps would you take to market a design?

## Additional Experiences

Collect fashion illustrations. Assemble an outfit for a particular occasion. Arrange ideas on a background paper. Experiment to find the most effective way of presenting your idea. Glue the parts in place.

Recycle worn or outmoded clothing. Look over your wardrobe. Consider ways to combine the clothes you own. Find new ways to arrange a scarf, redesign a cap, take in or let out a seam. Dare to be different.

Design a theatrical costume for a particular role, or create your own fantasy.

Do research on national dress in Africa. The loose, flowing robes are simply cut, often with a minimum of seaming. They are practical and beautiful because of the patterns used, and the graceful way the wearer drapes his or her robe. Try adapting the African mode to your needs. Create a robe in a printed cotton fabric.

## SUGGESTED ASSIGNMENTS

Report on the factors that influence current fashions.

Report on the ways in which fashion influences one's life style; ways in which life style influences fashion.

Spend a half hour watching people on a busy street. Take notes on the fashion trends that you observe.

Look for examples of clothing for a special occupation. In addition to the obvious uniforms, what other implications of occupation can you observe in the way people dress?

Do a report in depth on one article of clothing or one accessory.

Is fashion important? Write an outline of your point of view.

Define the country and era of your special interest. For example, African villages today, historic costumes of Japan, French court dress in the eighteenth century. Sketch costume details of the period.

Identify a contemporary fashion designer. Report on that designer's current "look" and why you selected it.

Collect newspaper clippings of people in costumes that attract your attention. Remove the identifying captions, exchange these photographs with classmates, and then report on the role and other characteristics suggested by appearance alone. Later, match your description with the original headline. Were you nearly right?

Design an outrageous hat or tie from articles found in your home kitchen, etc.

## ADDED APPRECIATION

View original costumes in museum collections. Continue to observe the costumes pictured in works of art. As you become familiar with the costumes worn in various times and places, you may be able to make connections between men, manner, and history.

New York City is the center of the garment industry. Fashions may interest you as a consumer, or as a possible career. Invite a fashion designer, illustrator, buyer, or manufacturer to address your class.

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*Ebony Junior*, Johnson Publications, 820 South Michigan Ave., Chicago, Ill. 60605

*Essence*, Essence Communications, 1500 Broadway, New York, N.Y. 10036

*Harper's Bazaar*, Hearst Corporation, 717 Fifth Ave., New York, N. Y. 10022.

*Mademoiselle*, Conde Nast Publications, 130 East 59th St., New York, N. Y. 10022.

*Seventeen*, Triangle Publications, 320 Park Avenue, New York, N. Y. 10022.

*Vogue*, Conde Nast Publications, 130 East 59th St., New York, N. Y. 10022.

# Music, Dance, Poetry and the Fine Arts

## INTRODUCTION

In this area, we examine some of the relationships that exist between the arts. It is obvious that bridges between the arts exist. We may examine them by referring to pupil experience in the fine arts. In addition, experiences in other areas of the curriculum and the pupil's life experiences, both in and out of school, provide encounters with all the arts. We may probe these confrontations to discover connections and comparisons.

Bridges that join the arts may be explored whatever the level of pupil experience. Discovering these relationships may reinforce the connections between the arts and the life of the child, while presenting increased opportunities for appreciation of and participation in the arts.

Although presented here as a separate section of the curriculum, it is suggested that the connections between music, dance, poetry, literature, and the fine arts be explored in every area of the art curriculum. As pupils build an understanding of the creative process by "doing," they develop an awareness and sensitivity that may lead towards a synthesis of all the arts.

### Aims and Outcomes

To Enjoy

Participating, as a practitioner and as an appreciator, in all the arts
Discovering the arts for the creative use of leisure time
Overcoming separations that sometimes exist between the arts experienced in school and the arts enjoyed at leisure

To Learn

That the arts express our intuitive feelings and emotions
That the arts are related through common concerns

To Appreciate

The variety of forms in which men express ideas and emotions

Some of the unique contributions to the arts of individual cultures and communities

The aesthetic appeal of music, dance, poetry, and the images of daily experience

### Cultural Resources in New York City

The resources of our city offer us unique opportunities to explore relationships between the arts. The following organizations are among those dedicated to a range of the arts. You may contact the organizations for schedules, programs (both in school and at the centers), publications, general informaton.

Afro Arts Cultural Center, 222 West 134th St., New York, N.Y. 10030

Aspira, 296 Fifth Ave., New York, N.Y. 10011 (Puerto Rican arts and culture)

Bronx Council on the Arts, Inc., 57 East 184th St., Bronx, N.Y.

Brooklyn Arts and Culture Association, 200 Eastern Pkwy., Bklyn., N.Y. 11238

Cultural Council of Staten Island, New Dorp P.O. Box 147, Staten Island, N.Y. 10306

Harlem Cultural Council, 170 West 130th St., New York, N.Y.

New York State Council on the Arts, 250 West 57th St., New York, N.Y. 10019

Queens Council on the Arts, P.O. Box 33, Flushing, N.Y. 11364

For a more complete listing of cultural resources in New York City see:

Christine Donovan and Peggy Mann, eds., *New York, a Treasure Island, The Elementary Teachers' Handbook of Arts Resources for Learning* (New York: Bank Street College of Education, 1970). *Educational Resources Directory* (New York: Museums Collaborative, Inc. 1976-77)

## COMPARISONS AND CONTRASTS

### Aim

To examine connections between the arts

### Materials

Materials for painting and drawing, other appropriate art materials, records, tapes, art reproductions, student art work, photographs and films of the dance, poetry, and literature.

### Experiences

IMAGERY IN THE ARTS

Consider images in art. Find reproductions to illustrate the following:

The artist may hold a mirror to the world.

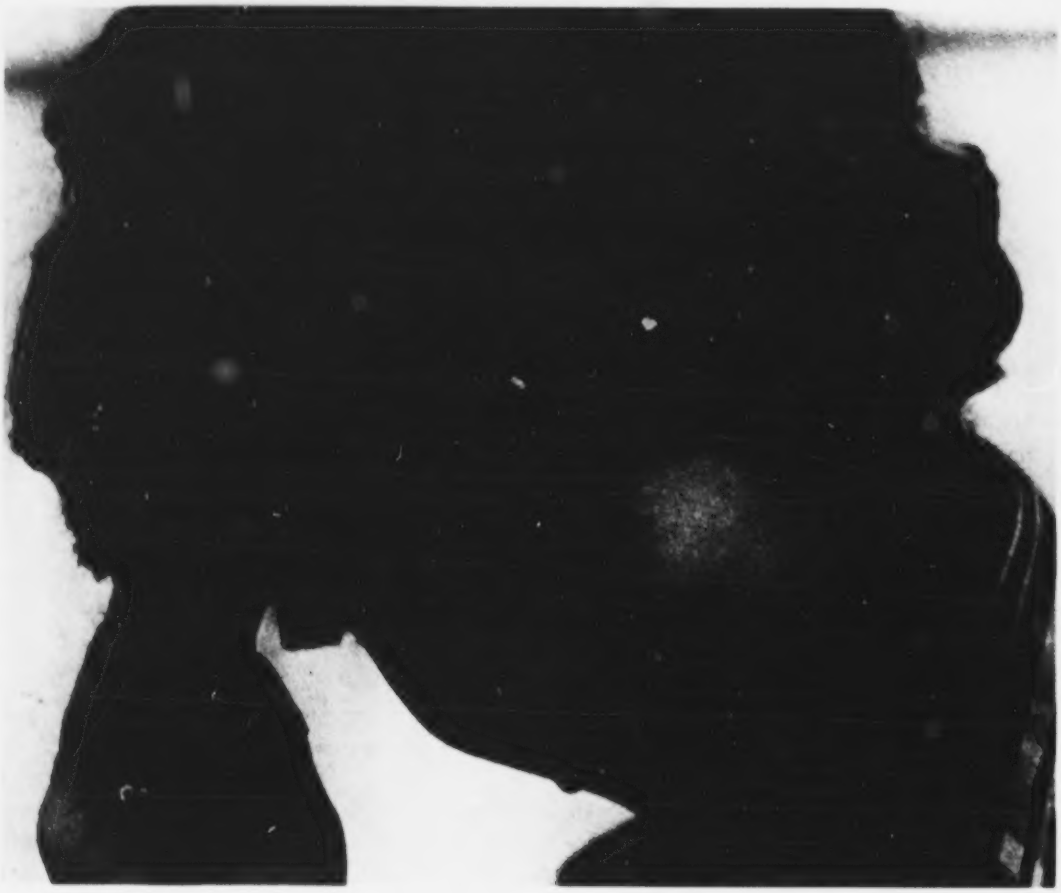
The artist may present images without presenting recognizable forms.

Consider images in music. Discuss absolute or pure music, and contrast it with program music which suggests specific ideas and images that may exist outside of the music. Consider the music you enjoy. Does it tell a story, present pure sound, or offer a combination of both?

Compare absolute music and some jazz to nonrepresentational art. Compare program music and some folk music to representational art.

Consider images in the dance. Discuss movement in space. Illustrations may be found in classical and interpretative dance forms and compared with the mobiles of Calder, and the forms of contemporary kinetic art.

Discuss images in poetry. Examples may be found in the poems of Wallace Stevens, Langston Hughes, and E. E. Cummings. Original verse may be inspired by a painting or other works of



art. A Japanese print may inspire Haiku, a verse form in three lines of five, seven, and five syllables respectively.

EMOTION AND FEELING IN THE ARTS

Discuss a particular emotion such as horror, joy, love. Express the emotion in pantomime, body movements, dance, and drawings. The later may be with or without recognizable or realistic content.

Listen to music and discuss the mood evoked. Try to capture the mood in a painting, *or* start with a painting and find the music that enhances its mood.

What feelings or emotions do you associate with the following colors: blue, red, purple, green, yellow, orange? Discuss possible reasons for your reaction.

WIT AND HUMOR IN THE ARTS

Discuss the role of surprise, exaggeration, and incongruity in the arts. Examples may be found in modern music, pantomime, poetry, cartoons, and the movements and facial expressions of your favorite comedian.

Create a collage using surprise, exaggeration, and/or incongruity for humor.

Interpret the characteristics of a real or imaginary animal form expressing comic elements.

Explore distortion to make a humorous statement.

SELECTION AND EMPHASIS IN THE ARTS

Each artist must decide what to say and what to leave out. Note that the pupil faces these same decisions when expressing ideas and feelings in any of the arts.

Examine several paintings or other works of art on a particular theme, i.e. a portrait, a landscape, a still life. Discuss the varied ways in which each artist approached the theme, selecting and emphasizing parts to create a painting.

Pupil drawings and/or paintings of a landscape or street scene may be interpreted in terms of the ideas individual pupils have selected and emphasized.

Read a short story or view a film, noting the details selected and emphasized by the author or director.

VARIETY IN THE ARTS

Discuss man's need for variety if he is to escape monotonous repetition.

Find examples in the way the painter varies shapes and colors; the writer varies characters and situations.

Listen to music and note the variations in rhythm and the "variations on a theme".

Examine variety in the movements of a dance. Note the way in which each dancer contributes a personal style or variation within the overall pattern of the dance.

## Evaluation

The art activities suggested in the various chapters of this curriculum lead the pupil to experiment with principles of:

| | | |
|---|---|---|
| Variety | Emphasis | Tension |
| Contrast | Rhythm | Movement |
| Repetition | Harmony | Unity |
| Balance | | |

Whenever one of these principles is developed in the art lesson, examine the ways in which that same principle may be applied in:

| | |
|---|---|
| Music | Poetry |
| Dance | Literature |

Advanced pupils may discuss the common denominator in all the arts. For example:

Monet's interpretations in color remind us of Debussy's interpretations in sound.

Cezanne's interpretations in struction remind us of Bach's interpretations in counterpoint.

Hopper's interpretations in painted imagery remind us of Frost's interpretations in poetic mood.

Miro's interpretations of strange creatures that move in an impossible world of contradictions remind us of the performances of some of our famous comedians.

## Additional Experiences

Look for opportunities to attend dance recitals, concerts, poetry readings, art exhibitions, and the theatre. Try to arrange for class trips to cultural events.

Consider joining a community dance group, chorus, or workshop in one of the arts.

Listen to music and then do a pantomime expressing the mood evoked. Discuss the colors that match the mood.

Draw or paint to music, translating the rhythm and mood into color and pattern.

Create an assembly program using related art, music, dance, and narration to express an idea.

Interpret the emotion of a dance in a drawing of a dancer.

Use wire to create a dancer in two or three dimensions. Try for expressive line movements.

Do a pantomime or engage in role-playing based on a famous painting.

Find the secret of a mobile. Experiment with a horizontal bar, stick, or rigid wire supported by a string attached from the center. Suspend forms from each end of the stick so that when the mobile is at rest, the forms are balanced.

Make a mobile. The balanced forms attached to the support may be geometric or representational.

Experiment and demonstrate body movements to illustrate balance. Do quick sketches of these poses.

Be alert to the moving aspects and unusual views of nature. Relate your aesthetic experience of nature to one or more of the arts. For example: a particular cloud pattern or tree branch may suggest a dance, poem, or painting.

Exploit the natural relationship that exists between music and art by playing

selected recordings during the art lesson.

## FOCUS ON RESPONSE

### Aim

To probe for connections between the art curriculum and the music, dance, literature, or poetry popular with the child

### Materials

Suitable audio and visual illustrations, a variety of art materials

### Experiences

LISTENING TO CHILDREN

Encourage pupils to discuss personal preferences in the arts. Contemporary musical sounds, music made without instruments, the latest dance step, or the current comic strip hero make an undeniable appeal to pupils. Perhaps this appeal can be used to motivate experiments in the fine arts.

The contrasts and comparisons suggested on pages to may be illustrated with examples from the music, dance, or poetry that are closest to the child's culture and commitment.

OPENING DOORS TO APPRECIATION

As some pupils present preferences in a particular art, other pupils and the teacher may discuss alternatives. Taste in the arts may not be dictated or imposed, but experiences may be examined. In the process, an interest in any of the arts may be expanded and this interest used to open doors to appreciation in the fine arts.

### Additional Experiences

Use a comic strip, cartoon, poem, story, or painting to illustrate the way humor is achieved by exaggeration; incongruity (groups of unlikely ideas or objects); surprise.

Be an impresario. Seek out a pupil or small group in your school with a talent in music or dance and arrange for a performance in the art class. Make sketches during the performance.

Design posters for community groups interested in the arts.

## SUGGESTED ASSIGNMENTS

Interview a person involved in one of the arts. Consider teachers, neighbors, friends, and family. Discuss why a particular art was chosen and why it is important.

Read a newspaper review of a dance performance, concert, photography show or art exhibition. Would you have liked to attend that event? Why?

Write a review of a school or local exhibition or performance.

Examine a current schedule of radio or television programs. Note programs that are about music, poetry, dance, literature, or the fine arts. Plan to listen to or view one of these programs. Write a review of the program.

Consider contributions of the black or Puerto Rican artist to music, dance, poetry, and the fine arts. Contribute a poem, drawing, photograph, etc., to a bulletin that celebrates these contributions. Arrange similar exhibitions for the group that makes a special appeal to you.

Visit the studio of a local artist. Interview a writer or performer.

Consider a project that combines the arts. For example, drawings may be combined with original writing. Tapes or records may be packaged with photographs. Choose a single theme such as, My Neighborhood, Big City, Growing Up, Seasons, Favorite Things.

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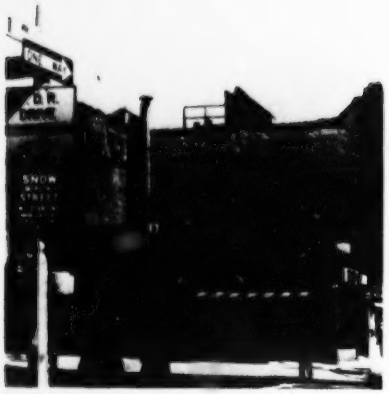
# The Environment



## INTRODUCTION

We have experimented with space and created designs in two and three dimensions. We have examined the spaces within and around objects. In this area we will consider the larger spaces in which we live and move.

The art of the environment—architecture and city design—goes beyond the classroom to explore the places where we spend each day of our lives. Places that to greater or lesser extent determine what men may do. This area offers pupils an opportunity to integrate drawing, design, and construction with personal experience. In addition, the concept of aesthetic order takes on an immediate relevance as pupils see the effects of design—for good or ill—in daily life.

We may examine our need for spaces in which to live, explore the spaces and structures that men have designed to meet this need, discover that our environment does not just happen, seek ways to improve our man-made environment. These activities may culminate in ambitious cooperative projects, or in less elaborate expressions of personal ideas. It is important that we take these steps to learn about our urban environment, for only then will we seek solutions to present problems.

### Aims and Outcomes

To Enjoy

Experimenting with forms that must be both aesthetic and functional

Exploring innovative solutions to practical problems

Discovering the excitement and challenge of our city

To Learn

To perceive the relationship between the quality of our daily experience and the quality of our urban environment

To critically evaluate our man-made environment

To apply art learnings to the problems of urban design

To apply art skills that will be used to give visual form to ideas

To identify the styles of architecture

To Appreciate

Creative solutions to the problems of urban design

Some of the outstanding architecture in our city

The impact of architecture on society

The aesthetic and human values of city parks and landscaped areas

The interrelationship of art and science in our environment

Our collective and individual responsibilities for humanizing our city

## EXPERIMENTS IN ARCHITECTURE

### Aim

To increase skill in constructing models

To organize forms in space

### Materials

Construction paper, transparent colored tissue paper, cardboard, boxes, balsa wood, plastics, found objects, soda straws, balsa strips, pins, adhesives, color media and scissors.

### Experiences

Experiment With Form

Discuss the form of contemporary buildings. Consider a local housing development, Lever House, or the Solomon R. Guggenheim Museum.

Experiment with construction paper cut in rectangles, triangles, or other shapes. Try cutting, folding, rolling, scoring, or otherwise shaping the paper to create two or more related architectural forms.

Arrange the forms on a base. Consider relative proportions, aesthetic qualities, and possible functions of the forms.

Cut out open spaces, and/or use color media to suggest architectural details, windows, doors, color and texture of building materials.

MODEL A "STEEL SKELETON"

Consider using paper beams to design a building. The beams may be strips of construction paper about 1" wide and 5" long, folded lengthwise. You may wish to experiment with beams in various sizes.

Construct the skeleton of a building using these paper beams. Consider interior space as well as exterior mass. You may use pins to attach beams as you experiment with various arrangements. Glue parts in place when your final design has been established.

Tissue papers in selected colors may be used to cover the "skeleton". As light passes through the transparent tissues you will observe exciting color effects.

### Evaluation

Which models or arrangements suggest practical architectural form?

Which are the most inventive?

Where does one form penetrate another?

Which model shows careful craftsmanship?

Where does color, texture, or detail improve the basic form?

### Additional Experiences

Use soda straws or balsa wood strips to make a model exercise unit for a children's playground. Consider a structure that may be adapted for a variety of activities.

Create and use a module to build a model structure for your special purpose. Consider a monument to a particular hero or group, a building for your special purpose, homes for the first colony on the planet Mars. The module may be any three-dimensional form. It may be made of folded paper, a small box, or any found object. The only requirement is that many identical forms be available, for example, paper cups. Arrange the modules in various ways and experiment with open and closed space as you design the structure. Finally, glue the parts in place.

Cooperate in a group project. Assemble the individual models made in the previous activities to create an urban center. Consider the aesthetic as well as the functional aspects.

## THE SPACE WE USE

### Aim

To become visually aware of the immediate environment

To take an active part in planning an appropriate order in our environment

### Materials

Paper and drawing materials, blueprints of school.

### Experiences

LOOK AT THE CLASSROOM

Discuss your needs for work area, seating, storage, display, and traffic patterns. What can we discard? What must we keep? What may we change?

Consider ways to rearrange the classroom. Put the best suggestions into practice. You may add color to bulletin boards, arrange your desk, library shelf, art corner, or window areas. Samples of creative art by pupils may add color and interest

LOOK AT
THE SCHOOL BUILDING

List the various spaces in a school, such as corridors, offices, lunchroom.

Plan an ideal design for a selected area. A model, floor plan, or drawing may make your idea clear.

### Evaluation

How may the design of a school affect learning?

What features would you include in future classrooms? Schools?

Will the classroom ever become obsolete? What might replace the classroom as we know it?

### Additional Experiences

Make a floor plan of the classroom. Indicate windows, doors, closets, desks, and seating.

View an actual blueprint of the school. Identify the spaces that you use.

Decide on a color scheme for your classroom. Use these colors when you design display areas, table covers, or other accessories.

Locate any unused bulletin boards or display areas in your school. Make use of them to display creative work. This is a practical problem in color and composition.

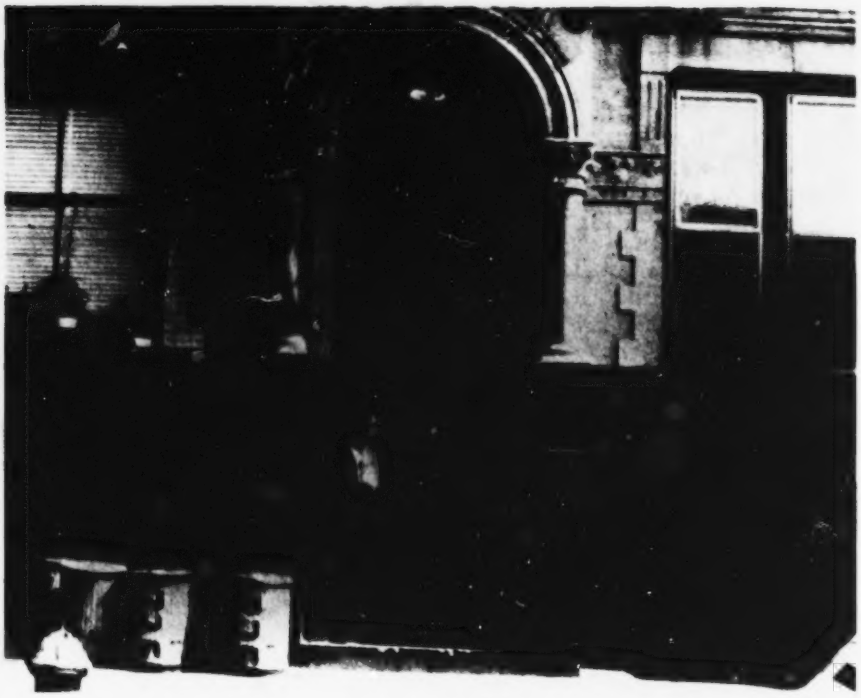
Visit an area of the school that you do not generally use. What feelings does this place evoke? Express these feelings in a drawing or collage that may be realistic or abstract.

Is there an unused room, dead end corridor, or other area in your school that can be converted into an "art gallery?" Consider displays of the art work of students, faculty, and community artists.

## EXPLORE
## THE NEIGHBORHOOD

### Aim

To begin the search for creative alternatives to the existing urban community



## Materials

See materials suggested for Drawing and Painting, Designing in Three Dimensions

## Experiences

SEE A NEIGHBORHOOD

Study the view from your classroom window. Take a walk and notice places that are nice, frightening, formal, informal. Look for contrasts between the old and the new.

Tell about what you have seen, and photograph or sketch a sight that impressed you.

Discuss things that were beautiful; things you would like to see changed.

IDEAS FOR DRAWINGS

City buildings are often like boxes. Draw several boxes or rectangles. Vary the height and width of the boxes. The boxes will represent buildings. They will touch or be separated by driveways, roads, alleys. Add details such as windows, doors, signs, trees, and lights to design a city scene. Add ideas about the community in which you live.

Pupils may combine these drawings to make a large mural. After the mural is assembled, you may add ideas and outlines to unify the design.

HOMES FOR PEOPLE

The class may cooperate to create a model residential street. Discuss the need for homes, public places, and outdoor spaces. Share ideas about the ideal design for these places.

Determine the scale for the model. One inch may equal about six feet. Form small groups to create models of the various sections of the street.

During the working period, strive for good craftsmanship and simple, functional forms.

Assemble the completed models to create a residential street.

A PLAYGROUND FOR YOUR COMMUNITY

Consider the requirements for an ideal playground.

What new play equipment can you design?

Do you need landscaping?

The group may cooperate to construct a three-dimensional model of the playground.

## Evaluation

Do people move in and out of your neighborhood? Why?

If you were free to live anywhere, where would it be? Why?

Interview people who have come to live in your community from other areas. Compare and contrast the old and new neighborhood.

Look at the models you have constructed. Which are practical today? Might be used in the future? Which show imaginative solutions to a present problem?

What is beautiful about your neighborhood? Remember that variety, congestion, people, and patterns may create problems but they are also among the things that help to make life exciting.

## Additional Experiences

Color it green. Sketch or make a model for a small landscaped area in your community.

Improve a place. You will need newspaper photographs or other pictures of city places, and felt-tipped marking pens. Sketch on top of the original picture. Improve the area by adding landscaping and blocking out litter or other unsightly features.

Consider a group project. Young people have made murals on city walls, created small parks in vacant lots, used cement to create large outdoor sculpture and constructed playground equipment. They have landscaped unused city places, decorated litter baskets, and explored housing problems through photographs and films. What will you do?

Look for and report on "pockets of nature" in your neighborhood. If you do not find parks, front lawns and gardens, look for a street tree, plants grouped to catch the sun in a store window, or sunflowers in an empty lot.

Let's go into business. Design a stand and go into business for yourself. Plan a lemonade stand, hot dog stand, or other enterprise. Make your ideas clear with a model, collage, or drawing. Make the real thing for a school fair or community event.

Design a celebration. Signs, handbills, floats, displays, costumes, banners, light and sound displays may create a special atmosphere for people.

Discuss our need to attack aesthetic as well as physical pollution. Discuss aesthetic or "eye pollution" in an urban community. Litter is one aspect of aesthetic pollution. Examine a selected site to note the type of litter, and explore solutions to this problem. For example, can we redesign packaging? Recycle containers?

Consider the beauty of nature as one of our natural resources needed to sustain and refresh man's spirit. Discuss ways in which this beauty can be preserved and made available to all. What is the role of the artist in presenting this beauty to men?

## DESIGNING THE HOME ENVIRONMENT

### Aim

To explore the effects of color and design in the home environment

To develop an active interest in improving the appearance of the home

### Materials

Fabrics, assorted papers, cardboard boxes, balsa wood, adhesives, scissors, pins, paints, brushes, crayons, and other color media.

### Experiences

PLAN A COLOR SCHEME

Discuss a room you would like to design. Consider your requirements for this room.

Discuss the relationship of color to the function, size, and type of room.

Collect color samples or color illustrations for suggested furnishings, window treatment, lighting, wall coverings, carpets, accessories and art. Consider textures and patterns as you select color samples.

Try various trial combinations of colors, textures, and patterns before making a final selection.

Mount and label the samples and/or illustrations.

CONSIDER A WINDOW TREATMENT

Select a basic wall color. This may be a piece of paper in a flat color or a pattern. Place rectangles to suggest windows on the wall area. A strip of color at the bottom of the paper may suggest the basic floor color. Draw, paint, or cut and paste a variety of materials to create a window treatment. Be traditional with draperies or create a new concept.

DESIGN THE SIDE OR CORNER OF A ROOM

Select the type of room you would like to plan.

Find ways to fold construction paper to suggest the wall and floor, or the floor and two adjacent walls.

Cut rectangular shapes to suggest windows and doors which may be arranged on the wall.

Add color to walls and floor.

Experiment with large, important furniture shapes and with the window treatment. Apply learnings from previous experiments in line, color, texture, and pattern.

Add color accents and accessories to enhance the design.

### Evaluation

Which designs give a feeling of lightness and coolness?

Which seem warm and inviting?

Which seem lively and exciting?

Where do you find an effective use of pattern or texture?

Which designs suggest formality? Informality?

In which rooms would you particularly like to live? Why?

Where do you find an idea that you might apply in your own home?

### Additional Experiences

Create an interior design within a cardboard box. Use small boxes, spools, and other found shapes to improvise miniature furnishings. Select colors for painted surfaces, fabrics, rugs, and accessories.

Discuss the activities of the interior designer. Invite an interior designer to address the class.

Present clippings of well designed rooms. Look for innovative designs.

Compare and contrast traditional interior styles with contemporary environments for living. Which do you prefer and why?

Visit a place where fine furniture is sold. Note a piece you would like to own. Draw or describe the piece and tell why you selected it.

Design a chair, rug, lamp, total environment, or room accessory.

Make a collage of materials with textures, colors, values, and patterns suitable for a special room.

## CITIES FOR PEOPLE

### Aim

To begin to explore the ways in which men shape cities and cities shape men

### Materials

Photographs, newspaper clippings, and other illustrations of the urban environment. Drawing and painting supplies, construction paper, glue, and scissors. Improvise materials for model building and landscaping, for example, small cardboard and plastic containers for buildings, toothpicks for fences, and sponges for landscaping.

### Experiences

PLAN FOR NEW YORK CITY

*Plan for New York City* is a valuable resource in any approach to the study of our urban environment. It is published in six volumes by the City Planning Commission. Volume 1, *Critical Issues*, presents New York in photographs, discusses problems, and advocates change. Each of the other volumes discusses one of the boroughs. In the volumes devoted to the boroughs, the 62 separate planning districts are discussed. Photographs, maps, the history, resources, and facilities of almost every neighborhood are presented. You may direct attention to your neighborhood and you may also explore communities that are like and unlike your own.

Find the community planning district in which you live. Arrange to send a class representative to a community planning board meeting. Consider inviting a member of your local community planning board to your class.

*Note: Plan for New York City* is divided as follows:

Volume 1. *Critical Issues*
Volume 2. *Bronx*
Volume 3. *Brooklyn*
Volume 4. *Manhattan*
Volume 5. *Queens*
Volume 6. *Staten Island*

*Planning for a Future in New York City*, an introduction to the content and curriculum possibilities of the City Planning Commission's master plan for New York City, is a publication of the Bureau of Curriculum Development, Board of Education of the City of New York.

CHALLENGE YOUR IMAGINATION

Discuss innovative architectural structures. Examine creative concepts such as Buckminster Fuller's geodesic dome, the planned community at Reston, Virginia or Habitat, Montreal, Canada. The contemporary artist, Jean Dubuffet, creates monumental sculpture and imaginative shapes for dwellings. He has created a large, egg shaped room with sloping, uneven floor, walls, and roof. He sometimes works with large blocks of styrofoam which he shapes and paints to create his vision of a new architecture. Or, you may view the work of Simon Rodia who created Watt's Towers in California. This towering fantasy was made of old bottles, broken crockery, stones, and other found objects set in cement. The towers and towns made by creative men may inspire you to create new forms.

Make a drawing, a model, or otherwise describe a great fountain, a tower, a colony on another planet, a suburban dream house, a city renovation, a monument to a personal hero, or a perfect city backyard. Proceed as though all things were possible.

"ENDLESS HOUSE"

The "Endless House" was designed by Frederick Kiesler. It is not divided into rooms. One area flows into another with open space divided into various levels. Ceilings, walls, and floor seem to merge while irregular openings provide passage and let in light and air.

Design your version of the "Endless House" using clay, papier-mâché, styrofoam blocks, a variety of small boxes, or other improvised materials.

STREETS FOR PEOPLE

Humanize a no-place so that it becomes available for multiple uses. Consider new designs and new uses for A shipping Dock, City Streets, A Parking Lot, A Traffic Cloverleaf, A Neighborhood Street Arcade.

Use large paper and charcoal or other art media to make your architectural vision clear. Or, you may use unit blocks borrowed from the elementary grades to create models. Blocks joined with paper cement can be readily separated when the project is no longer useful. Facades, arches, and details may be rendered on paper and fastened to the blocks.

ENVIRONMENTALIZE THE CLASSROOM

Artists may create environments that transform existing places, create a mood, present a completely new experience. Consider transforming your classroom or a section of the room.

When your environment is complete, you may view environments, happenings, and assemblages by contemporary artists such as George Segal, Jim Dine, Claes Oldenburg, and Allan Kaprow.

### Evaluation

We need shelter, privacy, and special places for various activities. What buildings other than your home do you use? What buildings would you like to have available to you?

How does the space available effect the lives of people? What beautiful place, man-made or natural, have you visited? What made the place beautiful? How does such a place make you feel?

People move from place to place to change their environment. Why? Would you like to move? Why?

Men constantly build, demolish, and renovate. Why? Are these activities going on in your neighborhood? Discuss.

Men have created our urban environment, yet men have had little control over this environment. Discuss.

Discuss the effect the artist may have on the environment. The effect the environment may have on the artist.

View the drawings, models, etc., that you have created in this lesson. Which are innovative, exciting, practical? Explain.

Which models show evidence of good craftsmanship?

Discuss the meaning of aesthetic pollution. Can you imagine a place free of physical pollution yet spoiled for people because of a lack of beauty. Give examples of aesthetic pollution.

What effect might tomorrow's technology have on the environment? The Artist?

### Additional Experiences

Draw, photograph, or describe a New York building that you consider an example of fine architecture. Consider the effect this structure would have on the people using this building.

Locate an empty lot or unused building in your community. Consider ways to use this space. Make a drawing or write a description to make your idea clear.

Consider this same space from the point of view of another person in your community. For example, an elderly person, a mother of small children, or an office worker. Make a plan for the use of the space from that person's point of view.

Finding parking space for cars is a city problem. Design a multilevel parking lot, a ramp, or invent a structure to help solve this problem. A group of pupils may cooperate to create this model.

Make a pictorial statement about our urban environment. Collect pictures and headlines about the environmental crisis and create a collage that expresses your point of view.

Observe the street furniture in your neighborhood. Signs, benches, street lights, traffic lights, litter baskets, and fire hydrants. Sketch or otherwise describe your ideas for making these objects more useful and more beautiful.

Locate a public building or other facility that many people in your neighborhood use. Redesign the place to make it meet the needs of the people who use it. Present your idea in the form of a model, drawing, or collage.

Form neighborhood "watchdog committees" to report on abandoned cars, litter, garbage, and other neighborhood aesthetic pollutions. Decide on ways to combat these.

## ART AND TECHNOLOGY

### Aim

To find ways to apply the sensitivity, humanity, and freedom associated with art to an examination of our expanding technology

### Materials

Assorted clippings that illustrate our machine age, small objects discarded by industry, drawing and painting materials, adhesives, scissors, scrap wood, and plastics.

### Experiences

#### The Artist and the Machine

Discuss your view of technology in the year 2000. Consider the changes that make it imperative for man to dominate and to humanize the machine, or become servant to a Frankenstein, a monster that rules its maker. Consider artists who comment on the car, the camera, and the vast manifestations of our mechanized society. For example, Jean Tinguely created *Homage to New York*, a machine whose function it was to destroy itself; Richard Stankiewicz creates "junk art" with resurrected machines that he contorts into menacing and indestructable forms.

Make a visual statement about machines that take the place of muscle, and computors that approach the capacity of the human brain and nervous system. Search for cast-offs, photographs, or other material and make an arrangement that expresses your feelings about the technology of our times.

#### Experiments in Art and Technology

Our expanding technology makes new materials and processes available to the artist. However, the artist may need the cooperation of the engineer, the scientist, and industry if materials such as lasers, ultraviolet light, and chemicals are to be considered as materials for art.

Experiments in art and science do not always require highly specialized materials and equipment. Innovate with any available equipment such as small motors, electric switches, circuits, bulbs, bells, fans, and flashlights. Combine these with foil papers, mirrors, plastics, colors, and materials for designing in two and three dimensions to create an environment in a box. Use your scientific know-how to arrange parts that move, lightup, turn on and turn off.

### Evaluation

Technology now consumes our resources at a rate that endangers man's survival. Discuss specific instances where technology threatens the environment.

Can modern men turn from technology and go back to "the good old days"? Present reasons for your opinion.

Why does the artist comment on the machine? Find examples that illustrate the relationship between art and technology in the scientific investigations of Leonardo Da Vinci; the forms of machines translated into art by Leger; the suggested speed, motion, and mechanization of Boccioni and other futurist artists; the fading distinction between the materials of art and the materials of industry in the work of contemporary sculptors.

Discuss the work created in this area. Which suggests the positive aspects of our expanding technology? The negative aspects? Which suggests motion? Destruction? Which shows inventiveness? Technical knowledge? Good craftsmanship? Which, in your opinion, is the most exciting? Why?

## Additional Experiences

Non-art forms and art forms are increasingly interchangeable. Look for a non-art form that is a product of industry and mount it or display it so as to call attention to its art qualities. For example, the propeller from a discarded motor may present an evocative form. Investigate the "ready-modes" of Marcel Duchamp.

Collect current advertisements of cars. Select the car that is aesthetically the most pleasing. State your reasons. Discuss the exterior trim and details, and distinguish between decorative and functional aspects.

Is there a particular machine that interests you? Cameras, speed boats, audio equipment, planes, etc., may be beautiful. Collect advertisements that illustrate your favorite machine. Arrange your materials in a collage, or mount them to create a construction that illustrates the aesthetic appeal of the machine.

Create a photomontage of people and machines to express your ideas about art and technology.

## FOCUS ON RESPONSE

### Aim

To listen to children as they reveal their view of school and neighborhood

### Materials

Drawing and painting materials, personal photographs, pictures of school and neighborhood, scissors, mounting paper, paste.

### Experiences

THE PUPIL'S POINT OF VIEW

Discuss secret spaces, hiding places, short cuts, and "the best places" in your school.

After three o'clock and on school holidays, what happens in our school building? School yard? How do these places change? How do your feelings about these places change?

Name several school celebrities. If you had to find them in a hurry, where would you look? During school hours? After school?

Compare your block by day with the way it appears at night. Consider the people, traffic, and activity.

THE PUPIL'S SOLUTION TO PROBLEMS

Refer to the places that the pupils examined in the above discussion.

Consider ways these places could be adapted to meet the actual needs of people. For example, a place to sit on warm summer evenings, a place where young people can meet.

Do a painting expressive of the mood on your block at midnight or early morning before most people are awake.

Make a scrapbook of drawings, paintings, photographs, and newspaper articles of the people and places in your neighborhood.

## SUGGESTED ASSIGNMENTS

Interview a long-time resident of the community and report on "the way things used to be." If possible, borrow pictures or articles to illustrate your report.

Use resources of the local branch library to find out about the history of your neighborhood.

## Additional Experiences

Discuss places where your art class might meet. After ideas are explored, you may decide to hold your next art class in a new location.

Use photographs contributed by pupils to make a collage about your neighborhood.

Visit some of the places pupils have discussed in this section of the curriculum.

Take a walk along the outer limits of your community and into the adjoining residential or commercial area. What contrasts did you observe?

Write a letter to a pupil in a New York community that is unlike the community in which you live. Plan a mutual exchange of drawings and ideas.

Search your immediate neighborhood for patterns. For example, the patterns made by bricks, traffic, rock forma-

tions, groups of people, and nature. The patterns discovered in the environment may suggest patterns in art. Sketch one or more patterns suggested by the environment.

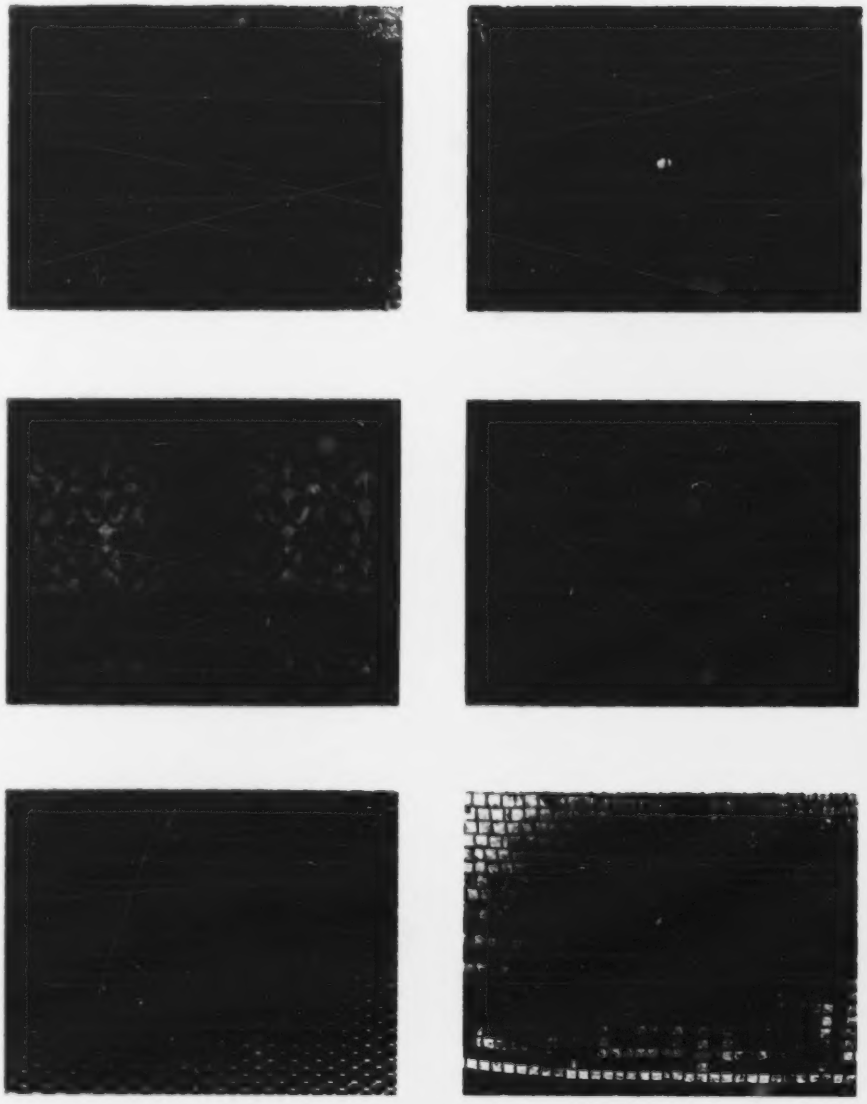
Focus on your environment. Look for subjects that lend themselves to artistic interpretation in a painting, poem, song, or dance. Present a subject that has a personal appeal for you in a sketch, a poem, or other form of expression.

## ADDED APPRECIATION

You may examine the outstanding characteristics of traditional architecture through photographs, films, models, or trips. Consider the characteristics of the styles of architecture—classic Greek, Gothic, Rennaissance, Romanesque, and Modern. Discover some of the outstanding buildings in New York. For example, the Sub Treasury Building in the classic Greek style; Trinity Church in the Gothic style; the United Nations Headquarters, the Ford Foundation Headquarters, the Simon Baruch Public Housing Development in the contemporary style.

Explore a city landmark such as Brooklyn Heights or Cobble Hill in Brooklyn; Greenwich Village or Strivers Row, a group of fine row houses designed by Stanford White on 138 and 139th Streets between Seventh and Eighth Aves. in Harlem.

Pretend that you are a tourist in New York. One of the many places you may visit is the Cathedral of Saint John the Divine at 112th St. and Amsterdam Ave. in Manhattan. This is one of the largest Gothic cathedrals in the world. Plan your tour and make your own discoveries of other points of interest.



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# Miniatures for Spare Minutes

## INTRODUCTION

Creative projects require time for completion. Since a pupil may often complete work before the class is ready to begin a new project, he should be encouraged to experiment with a self-directed activity. Several of these activities are suggested here.

### Identifying Yourself

Make an identification card for your wallet

Design your monogram

Make a name plate for your door or letter box

Try a name plate for your desk

Design your program card

Make a personality chart of favorite things—colors, clothes, foods, desserts, friends, etc.

### Making a Print

Create a design with rubber stamps

Experiment with carbon paper

Use a roller and water soluble printing ink to create a pattern or design

Make rubbings from coins or other textured materials

Repeat your fingerprints to create a design

### Using Things That are Left Over

Make a string picture

Save negative shapes—create a composition

Make clay mushrooms, buttons, or beads

Laminate many layers of construction paper, glue between layers, when dry and hard, sandpaper to modify form

Collage an "insult card" or a friendly message

### Lettering

Use punctuation marks to make a pattern

Use numbers in a design

Discover pictures in letters, numbers, or names

Interweave letters to make a poster

Letter words and transform them into creatures

Letter a message in chalk on colored paper

### Drawing and Painting

Mix tints—combine white and a color

Create a striped pattern

Make a plaid with tempera paint and a splayed brush

Make a blot with tempera paint; use crayon to make the discovery you find clear

Look at clouds or cracks and draw the creatures suggested

Read about art and artists

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